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Composition and Communication

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American Studies and the Freshman Course

EDWARD F. GRIER¹

It cannot be denied that every graduate of an American college or university must, whatever his technical or professional specialty, be a humanist if our culture is to survive. At this moment of il-conceived enthusiasm for scientific training this point cannot be overstated, although to this audience one need not elaborate it. Secondly, it seems obvious that for an American, or for that matter, for a native of any country, the only sound humanism is one based on the culture of his own country. A study of the ninety-odd programs in American Studies now in operation shows that the originators and directors of these programs have these two points very clearly in mind. But we are not here to discuss the relevance of American Studies to the general field of American higher education, but its relevance to the freshman course in composition and communication.

Possibly the principal problem of the freshman course is to find something for the students to write about. A variety of methods have been tried, ranging from the use of the traditional personalexperience theme, "My Most Exciting Experience," to the use of the more modern essay anthology which introduces the students to models of good prose on topics which presumably will stir them into writing. Given this situation it would seem that American Studies is relevant to the problem of content in the freshman course, for American Studies offers an integrated view of American culture. I adapt the statement of policy of the American Quarterly, the journal of the American Studies Association: American Studies attempts to give a sense of direction to studies in the culture of the United States, past and present. It concerns itself with the relation of each of the areas of American life to the entire American scene and to world society. Surely this fills the bill. But let us stop for a minute. There are several considerations which ought to give pause to the teacher of composition and communication and to the teacher of American Studies.

First, is it wise to limit the cultural experience of freshmen to their own country? I think not. For one thing, the relation of the United States to Europe has been and is too important to pretend that it does not exist historically or to assume that the American student can get along without any knowledge of Shakespeare, or Chartres, or Athens. We ought to develop our native culture, but in the attempt we must not forget that American culture is, anthropologically speaking, only a sub-culture of general Western culture. Furthermore the definition of the humanist includes, I think, the concept of cosmopolitanism. Humanism is of course a state of the soul as well as of the mind, but I think that we would all agree that a man who knows no culture but his own is an ignorant man. Lastly, I notice that freshmen are grossly ignorant of any knowledge of Western culture, past or present. I do not think that Kansans or Missourians are much more deficient in this respect than the students of any other state. Surely we should strive to alleviate this cultural malnutrition rather than to increase it.

Secondly, let us consider the nature of American Studies as a field of study. American Studies, aside from its national emphasis, is distinguished by two characteristics. First, it disregards traditional

¹University of Kansas. A paper read at the third group of panel discussions at the Ninth Annual Meeting of CCCC in Philadelphia, March 27-29, 1958. The general subject was "The Relevance of American Studies to the Composition/Communication Course."

administrative or curricular divisions in subject-matter. Secondly, it presumably has its own method of approach to its subject-matter. These two characteristics affect its adaptability to the needs of the freshman composition and communication course.

For the person teaching in the field, its inclusiveness poses an obvious problem: how is one to know all the data? Literature, history (as the historians conceive it), social institutions and patterns, art, philosophy, music, all come within its purview. Recently, brave souls have been annexing anthropology and social psychology. Of course, one cannot know all the facts, much less the interpretations of them. But one does not know where to draw the line. I should blush were I forced to confess the classics of the field which I have not read, not to mention the secondary literature. When the dew was fresh on my doctorate, I fancied myself as something of a historian. Over the years I have learned to pull in my horns. I find that I don't know what has happened in historiography since the celebrated row which followed the publication of Social Science Research Council 54, Theory and Practice in Historical Study. And that was almost ten years ago. Then, of course, I am responsible for my own specialty, American literature. The teacher or student of American Studies cannot be a specialist in allerleiwissenschaft, but at least he must be a master of a considerable body of solid data of the most diverse sort.

Secondly, American Studies is or ought to be distinguished by a unique point of view—that is, it ought to have or to be a discipline. This disciplinary aspect has, alas, not yet appeared. The name, "American Studies," rather than "American Civilization" is an admission of this lack. A number of attempts have been made to define the discipline of American Studies, notably by Robert Spiller and Henry Nash Smith. Professor Spiller

concluded (he was writing a number of years ago when American Studies was in the process of establishing its academic respectability) that it could be defined as a recognizable area of subject matter only, comparing it in this respect with the departmentalization of language study. This pragmatic definition has proved successful. Programs and majors have been established and have not only made their own special contribution to education, but have sometimes caused the enrichment of the curriculum in certain traditional areas by providing a demand for courses in folklore, and American art and music.

But the theoretical problem remains. All of us try to solve it in our own way. One popular method seems to be by a thematic approach; another is by use of the anthropological culture-concept. But whatever the method, its purpose is to give the student a point of departure, proceeding from which he can correlate, can synthesize the facts of the culture in general or at least a significant number of areas of the culture. It is something to have established the fact that the total culture of the United States is a worthy subject of academic specialization, but we still do not know what constitutes its inner rationale-how the total field is to be distinguished from its component parts, not so much in content as in method. It still remains for some magistral sensibility to do in modern terms for, let us say, the civilization of the Colonial Period, or the nineteenth century what Jacob Burckhardt did for the Renaissance in Italy.

You may infer from what I have said that I consider American Studies to be a rather advanced field of study. That is true. As far as the undergraduate curriculum is concerned, I think it illadvised to offer a course in American Studies to which at least preliminary work in history is not prerequisite.

Finally we have come to the English I

classroom. Here the difficulties thicken and the problems bristle. Who is to teach American Studies to the Freshman? Freshman composition is customarily taught by graduate students, many of whom need training in composition themselves, who are also training to become scholars. The scholarship is, of course, usually literary. Now, can we reasonably expect or hope that these young men and women can master the art of teaching, the sources of the Canterbury Tales, the versification of Walt Whitman, and then American Puritanism, the Salem witch trials, or foreign opinion of the United States from 1827 to 1842? I cite the last three topics because they are American Studies topics and because brave and imaginative assistant instructors-more power to them-have tried them-once. Would it be reasonable to ask our hard-pressed graduate students to master another area of study?

Our graduate instructors in composition and communication will continue to come from the department of English, and it seems clear that in the fairly near future we may be fortunate if we do not have to recruit bright junior and senior English majors. Because of the rapport that exists between programs in American Studies and Departments of English, a certain number of graduate assistants now come from American Studies. But the number of graduate students who are qualified by training and interest to teach American Studies in combination with composition and communication is going to remain relatively small.

And what about the students? The materials of American Studies are, as I have pointed out, largely those which are typical of the traditional departments. Students have been mastering them for years. Some of this material is to be found in the essay anthologies now in use. Without doubt some of these materials could be profitably used for the

library problem and research paper. But I insist that one does not introduce American Studies into the Freshman course simply by choosing a few interesting topics, such as those mentioned above, for class discussion and as a basis for compositions. There must be synthesis and integration. In my experience, senior students with considerable acquaintance with history, political science, literature, and sociology often have difficulty synthesizing a variety of data bearing on nationalism, which is a theme I happen to use in one of my courses. If this is the case with seniors, what about the innocent freshman? Surely he ought to know something about nationalism. But are we going to ask him to acquire this and learn to write paragraphs too?

And is it the function of the Department of English to teach any and all materials, even in its function as a service department? I do not believe so. The business of the Department of English is to teach literature. This function seems to me to have become even more important in recent times since our students now come to college without much background in reading complex and subtle texts and with untrained sensibilities. An alert teacher, of course, can do far more with a literary text than explore with his students its belle-lettristic values or its presentation of human values. He can place it in its total historical context; he can relate it to the civilization from which it sprang; he can explore its relevance to the here-and-now world in which students live. In fact he has to if he is going to teach a text. He can, of course, use non-literary material from time to time, if it is of literary quality, with great profit. I am merely insisting on the special value of literature in the development of our humanist, and insisting that since the freshman course cannot do everything, it had better limit itself to doing what it can do well.

Visigoths and Byzantines

WARREN G. FRENCH¹

Last year a student in my class in American literature wrote a critical analysis of an obscure popular novel that I had once written an article about.2 From five hundred pages of nineteenthcentury piety, he singled out for comment one of the very same three-paragraph passages I had quoted. Although he had not had access to my article, the coincidence is not too surprising, since the passage is one of the most striking in the book; furthermore, the unusual thing about the incident is the different ways we were struck by this description of Christ's raising Lazarus from the dead. The student wrote: "Occasionally incidents are taken directly from the Bible, but even these take on fresh new meanings in their unaccustomed context. As told by Rev. Ingraham, each event becomes more forceful and gripping than its Biblical counterpart." Three years earlier I had written, "Ingraham uses the same stylistic tricks that made his tales of pirates favorites even in dime-novel days. Who but a 'penny-a-liner' would have thus described the reaction of the crowd to the resurrection of Lazarus? The application of mechanically created suspense and blood-curdling descriptions to Biblical material was probably especially effective because many readers of the novel were not familiar with these techniques."

The last sentence leads to my thesis, but I would like now to modify it to read "familiar with or conscious of these techniques." I have made this comparison not to advertise my publications or to condemn a candid student recently chosen for special honors work, but rather to bring out forcefully the point that if we English teachers give our students freedom to express their opinions of literature we often consider beneath our contempt, these opinions may startle us. Few surveyors of American literature pause to take a bearing on The Prince of the House of David, first best-selling fictionalization of the life of Christ; but while it may not hurt students to remain ignorant of this work of Joseph Holt Ingraham, it may not help us to remain ignorant of their response to such works.

Recently the anthology I am using permitted me to include George Aiken's dramatization of Uncle Tom's Cabin in the same course as a specimen of midnineteenth-century American drama. I indicated that neither I nor Whitman, whom we had just dissected, thought highly of such works; but I found that many students did. They responded to the "Tom Show" just as its vast nineteenth-century audiences must have; and I believe they respond to many contemporary works the same way. I remind you that I am not speaking of "hopeless" remedial students whom we expect to be undiscriminating, but of interested and conscientious students, accustomed not to thinking about art, but too often to parroting precepts on what instructors dub "elite" art out of their feeling for the respect due its proponents.

Edmund Wilson has spoken of those who know "Grade A" and prefer it. We like to think these are the people our students become, but we may be kidding ourselves. After we have processed our students, they may know "Grade A," but they may not prefer it or may not even know why it might be preferred. I be-

¹Stetson University. A paper read at the third group of panel discussions at the Ninth Annual Meeting of CCCC in Philadelphia, March 27-29, 1958. The general subject was "The Relevance of American Studies to the Composition/ Communication Course."

^{2&}quot;A Hundred Years of a Religious Bestseller," Western Humanities Review, X (Winter, 1955-56), 46-54.

lieve it is their loss if they never prefer it. I do not think that it is our function as teachers to make the students' choices for them, but I think it is our function to place the choices before them and to help them understand why they choose as they do. They'll never know what they are swallowing if they respond only to labels; they must be encouraged to develop techniques for evaluating contents, and the contents must be of varying quality if students are to develop comparative standards.

I am hardly the first to observe that as far as aesthetic response is concerned, Americans tend to split into two unequal groups. I like to label these Byzantines and Visigoths. Most instructors recognize and deplore Visigoths-the folk who sit glued to their television sets hypnotized by the tedious unraveling of the tangled fabric of a soap opera, the bluedenimed herd that twitches ecstatically as the juke-box pulverizes the latest Elvis platter, the multitude who have made the Ten Commandments of Cecil B. DeMille the biggest thing since the Ten Commandments of God, and better box-office. They are dispersed by any threat of "culture." They are, in their own language, "one-way," but I maintain that the Byzantines are no less "one-way."

Who are the Byzantines? Some of the people who patronize chamber-music groups and off-Broadway theatre and who turned out in droves for the Moisevev dancers; not all of these, but only those who also pale at the mention of Oklahoma, detour around Peyton Place, and throw away the comic strips before reading the Sunday paper. These denizens of the ivory tower cling as strongly as the Visigoths in the neon jungle to what the semanticists call "two-valued orientations." If to the Visigoths, "elite" means "creepy," to the Byzantines "popular" means "degenerate." They cherish the "unpopular" for its own sake. I recall the dilemma a group I knew faced a few years ago when the "Moritat" from The Three-Penny Opera, until then a Byzantine baby, made the Hit Parade. There was as much consternation as there is in the backwoods when the party line gets out of order.

I think this deplorable separation of the American audience into hostile camps has hampered the development of both our popular and our elite arts. I feel, furthermore, that it is not the result of dispassionate aesthetic analysis, but of frightened reactions to labels.

Now where does the Freshman English course enter this picture? Its classroom is one of the few community centers where Visigoths and Byzantines are compelled to mingle; it might serve as a Waring Blendor but more often it functions as a centrifuge. It is often conducted as either a desperate defense of Byzantium or a despairing capitulation to Barbary. These critically important hours are viewed as either last-ditch measures for keeping the kids off the street or as golden opportunities to lure them behind the Vellum Curtain. The instructor's reward is occasional triumph and frequent frustration. I do not believe, however, that the course must be either a defense or a surrender.

I believe in that much misconstrued educational principle of meeting the students where they are; but just as we get nowhere if the guide is out of sight of the party, neither do we accomplish our mission by standing still.

But just where are the students? This difficult question has no single answer, because the students are not all in the same place. We deal with both confirmed Visigoths and incipient Byzantines. But if we cannot know where the students are culturally, we can be certain of one thing—physically, at least, they are in the center of American popular culture. However they respond to it, it engulfs them. And we can begin with

it. It's hard to tell where we may get, but I believe we should move toward elite culture, American or otherwise.

I think this should be the nature and direction of our movement for three reasons. First, most of our instructors have been trained in the humanities and will have some idea where they are going. Second, the primary aim of the freshman course, I feel, is to teach students to communicate; therefore, if we view our duty as something more than the inquisitorial rooting out of heretical spellings and schismatic sentence structures, we must find something for them to talk about. Third, the aim of investigating the arts, I believe, is to encourage the students to analyze both the contents of and their responses to the artifacts of American civilization, and such analysis requires increasingly complex and lucid organization of oral and written materials.

To package these points, I maintain that the early stages of the Freshman English course may profitably be devoted to an analytical exploration of American popular culture and the later stages to a movement into elite art. Advertising is a good place to begin, since it is one medium everyone is subjected to and that almost everyone realizes is not designed just for "entertainment." S. I. Hayakawa, in a provocative essay, "Poetry and Advertising," has pointed out that advertising copy is the popular poetry of modern Americans. It is often their painting and music as well. Hayakawa further maintains that the distinction between the two lies not so much in their techniques as in their purposes. Advertising he calls "venal poetry" to distinguish it from the "disinterested poetry" of the literary tradition; it is art designed to promote a specific, immediate response, profitable to the producer. He might also have pointed out that this "venal" poetry tends to be limited in its message and to substitute decoration for complexity. What the students may be surprised to learn is that those producing advertisements employ the same basic techniques as "serious" poets, painters, and composers.

Let us consider, for example, two recent automobile advertisements. In one, a pale blue-and-white hardtop in a seaside setting has been photographed from an angle that emphasizes its horizontality-length and lowness. The stress upon both the color and shape of the car is reinforced by the entire composition's being divided into a series of horizontal bands-road, beach, water, island, sky-each principally, a blue tint or a hue containing blue. According to psychological theorists, whom the advertisers heed, blue, a "cool" color, promotes a relaxed feeling, and wide horizontal bands, too, create an illusion of restfulness and security. Sandy beaches and sunny days are also associated with carefree relaxation. All elements in the picture work together to hammer home the single concept of tranquil security, something people long for in this tense age of Sputniks. By blending car with setting, the advertiser attempts to make the spectator consciously or unconsciously associate the product advertised with the relaxation and security he seeks. When we move ahead, the student who discovers these things may be surprised to realize that similar techniques are used in "elite art." El Greco's paintings of Christ on the Cross, treasures of Western art that now may be seen in American museums, for example, are built on exactly the opposite set of principles from the advertisement-a distorted, vertically arranged figure, other strong vertical lines, and predominantly warm, dark tones create a feeling of tension and unrest appropriate to the subject. There is more than this to the paintings, but this brief comparison suggests that technical analysis in itself will not serve to differentiate popular from elite art.

The other advertisement shows that

although techniques used in any single advertisement are limited, a wide range is used in the genre. In it a brown-andwhite convertible (symbol of daring),³ arranged diagonally as if about to move, is posed before a brown-and-white missile-launching platform, containing a missile being readied for the count-down. The missile is "the last word" in American scientific achievement; the associated color patterns are intended to suggest that the car must also be-but let the student complete this dubious analogy. Later he may see how El Greco in his paintings has used the light and dark blue hues in the robes of the figure in the left foreground again in the outlines of the city in the right background to call attention to the contrast between the two remaining at the cross and the multitude retreating from it. The techniques are similar, but they serve different purposes. Yet both speak to man.

But they say such different things. Take tensions, for example, since these are much on our minds today. The Edsel ad transmits a message of tranquility: Tense? Try an Edsel instead of a Miltown. But if we think about it, we question the validity of the message—automobiles, though essential to our society, are more likely to create than to relieve tensions. It's lovely by the sea, but there are monthly payments, insurance costs, highway accidents, bad roads, repair bills. The sombre El Greco transmits a message of tension and despair, depicts a darkened world; but if we observe it closely-think about it-there is a different message in the serene countenance of the central figure. Here is the difference between "venal" and "disinterested" art. The advertiser wants to sell something and suppresses any note that may not prove directly profitable to him. El Greco, too, has something for sale, but

I have dealt with pictures because comparative techniques in the visual arts can be quickly demonstrated; but similar techniques can be found at work in popular and elite literature. Compare, for example, the formula of an Alfred Hitchcock movie or television show during which all the characters move under an illusion until a sudden action brings the surprising truth to light with the structure of Melville's Benito Cereno. Compare little Orphan Annie trudging endlessly through a troubled world straightening crooked lives with the mysterious stranger who turns up at T. S. Eliot's Cocktail Party. Then compare the motives behind the use of these techniques.

But, some may protest, we haven't time to do everything. It's just not worth the time it would require to study popular art. Aren't the students aware of its shortcomings without our urging them to look for them? I would say No. Consider the response to Christian soap opera of the student whose paper I quoted at the beginning of this discussion. Many students, despite prolonged exposure, have never even noticed, for example, that the choruses of most popular songs have a regular AABA structure that facilitates memorizing inane lyrics without thinking about them. Producers of advertisements count upon their motives not being penetrated, but books like Vance Packard's The Hidden Persuaders

more than a painting; not all may agree with the message he sends the careful observer, but one can at least see that he is after something besides a quick turn-over. But this contrast becomes clear only if we analyze both messages; the Edsel ad provides an approach to the El Greco. If we need to wean our students from popular art—and I think we do—we can't accomplish our aim by ignoring our adversary. Which, after all, presented two sides of a picture? The Edsel ad or the El Greco?

³See Vance Packard, The Hidden Persuaders (Pocket Books, 1958), pp. 73-74, for a discussion of the convertible as a "possible symbolic mistress."

provide teachers and students with the tools they will need for the analysis.

We do not hesitate to call upon Brooks and Warren and other helpful guides for assistance in analyzing elite arts. I like such books, but they tend often to plunge the student too rapidly into a strange world. They do not really challenge but terrify students who have never analyzed anything artistic before. Students who have never thought critically about a popular song are likely to be merely bewildered by a Shakesperean sonnet; but figures of speech, for example, seem less formidable if one considers "pennies from heaven" before "bare, ruined choirs." Until the student is aware that purposeful planning has gone into a Mogen David wine ad, he is not likely to know or care that it has also gone into "Dry September."

Teachers often despair of finding "new" theme subjects and are depressed when critical analyses of masterpieces prove trivial. But there are as many new subjects every week as there are advertising pages in Life or rainbows ending in television studios. And if the students find that they have something to say about the tattooed man in the cigarette ads and the basic similarity in plot structure of "I Was a Teenage Werewolf" and whatever tidbit is double-featured, they may develop the confidence to talk later about the petrified man in Eudora Welty's short story and about the different treatments of a basic theme in Antigone and Uncle Tom's Cabin. And they may begin to see that what's wrong with good old Uncle Tom is not a matter of morality hardly anyone could disagree with the ostensible lesson-but a matter of methods, that the mortgage-lifter of the Gilded Age by substituting an escalator for a rocky road oversimplifies complex problems-like the Edsel ad.

They will find that the fault of much popular art is not that it is dishonest (some is, but so is some purportedly elite art), but that it crumbles under close scrutiny. It is what the German art critics, with a word for everything, call *Kitsch*. It is intended for consumption by someone in a daze. I doubt if this is where we think our students should be. The superficial and sensational qualities of popular art can be dramatically illustrated by the two passages mentioned at the beginning of this paper, describing the raising of Lazarus:

And he that was dead came forth, bound hand and foot with grave clothes; and his face was bound about with a napkin. (St.

John)

My blood stood still in my heart. Scarcely daring to look, I looked and beheld what all eyes also saw, the corpse stand up within the vault, and turning round with its face toward us, came forth bound hand and foot with grave clothes and his face bound about with a napkin. His countenance was like marble for whiteness, and his eyes, which were open, looked supernaturally brilliant. (Rev. Ingraham)

The second adds nothing to the first, but its redundancy saves the reader from the necessity of using his head as do the descriptions of the "pure-white modern filters" in cigarette advertisements or the information that "no whiskey is more

deluxe than our deluxe."

Socrates' phrase "the unexamined life" has stood traditionally for the condition that we hope both the study of American culture and the Freshman English course will help remedy. The "unexamined life" is what we tend offhand to call the Visigoth failure-their fault; but if we speak offhand and contend that our product is better because it's ours and better, wherein do we differ from the distiller whose whiskey is most deluxe because it's his? If we simply tell eager students that Socrates condemned the unexamined life, they can repeat the statements but they may still feel it's a good thing somebody shut the old boy up. Being satisfied with lip service to culture I call the Byzantine failure. I do not see how one can lead an "examined life" if he has not examined what is most immediately around him-our popular culture.

This popular culture, we must recall, satisfies many people; they are not likely to want anything more until they have examined what they have. When students become conscious of the superficial appeals they have responded to, they may demand something more; they will know where to get it if in the freshman course we have led them to explore both the popular and elite art that is their heritage.

Let me add finally that not all popular art is bad because it is popular. The journey from the popular to the fine arts may produce surprising results all along the way for both Visigoths and Byzantines if they are not hopelessly set in their ways. We may find some oases in the desert of American Kitsch; we may discover some weeds in the garden of the immortals. We may discover, too, that some elite art was once popular art. I do not wish here either to attack or defend popular or elite art per se; rather I wish to suggest that one leads to another and that unless the student at the beginning of his college career understands his reaction to the popular art of his immediate world, he is not likely to understand the elite art America shares with all the world. Unless in the freshman course we acquaint our students with the characteristics of the various grades of art in their environment, I wonder what our advanced courses, predicated-not always realistically-on a preference for Grade A, will accomplish?

The Communication Concepts of Harold Innis

SANFORD RADNER¹

The study of communication is finding its way more and more into the English classroom. The English instructor may draw upon the contributions of workers in many different fields in his treatment of this subject: professional linguists, psychologists, anthropologists, engineers. Studying communication in historical context, the late Harold Innis developed some interesting perspectives concerning the impact of changes in communication on cultural development.

Innis (1894-1952) was chairman of the Department of Political Economy at the University of Toronto and came to the study of communication in roundabout fashion. During most of his professional career he was concerned with the study of various Canadian industries, such as the railway, the fur trade, mining and the cod fisheries. When his explorations brought him to the subject of the pulp

and paper industries, he found himself compelled to extend his researches to the trade routes of the mind and of public opinion: printing, the development of the modern newspaper, and finally, media of communication of all kinds, which he studied historically from Egyptian times to the present. The result was a series of three books embodying a theory of history which emphasizes technological change in the media of communication as the crucial factor: Empire and Communications, (London: Oxford University Press, 1950); The Bias of Communication, (Toronto: University of Toronto Press, 1951); Changing Concepts of Time, (Toronto: University of Toronto Press, 1952). In developing this theory, Innis stressed certain concepts which the teacher of communication may find fruitful for class instruction.

Technological change in the media of communication. The physical char-

¹Staten Island Community College.

acteristics of a medium of communication was the starting point for Innis in his researches. Media such as stone and clay are heavy, durable and not easily transported; they produce "monopolies of knowledge" with a bias toward time and continuity. On the other hand, media like papyrus and paper, light, destructible and easily transported, create monopolies with a bias toward space and facilitate administrative efficiency over large areas. "Large-scale political organizations must be considered from the standpoint of two dimensions, those of space and time, and persist by overcoming the bias of media which overemphasize either dimension." (Empire and Communications, p. 7)

Such a balance between the dimensions of time and space was achieved, for example, by the Roman Empire (durable parchment, light papyrus) and the France of Louis XIV (parchment and paper). In general, however, most eras have seen the dominance of one medium with a corresponding overemphasis on one or the other dimension. Dominance of one medium, according to Innis, creates competition from another with a bias in the opposite direction. The resolution of such a conflict may be accompanied by a shift in political power. Thus, the Medieval Church wielded great political power on the basis of a monopoly of knowledge built up at a time when the durable parchment codex was the most important medium of communication. With the introduction of paper, having a bias toward space, political power began to pass from the Church to newly developing national states, a shift indicated by such developments as the translation of the Bible from Latin into the vernacular.

Even relatively minor innovations in the same medium may have important political effects. Innis saw the vicissitudes of political parties in nineteenth century America as closely tied up with the development of the newspaper. Thus, an improvement in high speed printing gave the *Chicago Tribune* a temporary monopoly in the 1850's which contributed to the rise of the Republican Party. This party remained in power until the 1880's when, as Innis sees it, Pulitzer came north with a further refinement which broke the *Tribune's* monopoly and shifted the balance of power to his Democratic paper which backed Cleveland's successful presidential candidacy.

Improvements in communication, Innis writes, have always been accompanied by profound cultural upset: the invention of printing contributed to the religious wars of the seventeenth and eighteenth centuries; the development of the mass newspapers at the beginning of the twentieth century contributed to the instability which produced World War I, and the introduction of the radio in the 1930's played the same role in the prelude to World War II. "It should be clear that improvements in communication tend to divide mankind." (Changing Concepts of Time, p. 108.)

Changes in the media of communication have affected intellectual history no less than political history. The invention of printing led to a renewed interest in the Classics in Renaissance France and Italy, and contributed to the Reformation in northern Europe. Printing, according to Innis, was at least partly responsible for the interest in science after 1600. More broadly speaking, the invention of this new medium helped to develop a civilization dominated by the eye rather than the ear, accompanied by an emphasis on the visual arts of architecture, sculpture and painting (and hence on space rather than on time).

It is easy to criticize some of these generalizations and invalidate Innis' over-all thesis as a convincing theory of history. For example, the nineteenth century, characterized by Innis as an era dominated by visual art, produced perhaps the greatest quantity of enduring music. Then, too, Innis is not always careful in his use of the terms "cause" and "coincide." The introduction of papyrus into Ancient Egypt may have coincided with the beginnings of a more democratic government, but how strong a causal relationship, if any, may be postulated? Nevertheless, Innis marshals convincing evidence of the impact of technological change in communication on other cultural developments. In so doing, he makes a convincing plea for a revival of what he calls the "oral tradition."

The vitality of the oral tradition. In his study of communication in Greek civilization, Innis was impressed with the vitality of the pre-Aristotelian culture which emphasized the spoken rather than the written word. The vitality of this oral tradition, Innis writes, is best exemplified in Socrates, its last great expo-The oral tradition, according to Innis, was responsible for flexible laws, truthfulness, economy of words, and creative thought. Early Roman times were also characterized by a powerful oral tradition which had a beneficial effect on the early development of the legal system. But, with the advent of writing, both intellectual and political development suffered. "Old plays glutted the market and new writers were discouraged . . . The spread of writing contributed to the downfall of the Republic and the emergence of the Empire. With the growth of administration the power of the emperor was enhanced and in turn used to secure new support." (Empire and Communications, pp. 119-121.)

In Elizabethan England, it was fortunate that restrictions on the importation of paper from the continent delayed the advent of printing and continued an emphasis on the spoken word in the development of the drama; Shakespeare could exploit and expand the capacities of a language which had not been repressed by print. "In Athens tragedy flourished before writing was firmly established and in England before printing had developed its overwhelming power." (Ibid., p. 183.)

In our own day, the introduction of the newer media, emphasizing to a great extent the spoken word, has weakened the worship of the book, characteristic of the last few centuries, and opened the way for the emergence of new ideas. This has not been an unmixed blessing, however. "The printing press and the radio address the world instead of the individual. Oral discussion inherently involves personal contact and consideration for the feelings of others." (The Bias of Communication, p. 191.) Innis also deplores the "quantitative pressure of knowledge" which has led to a decay of oral dialectic and conversation in modern times. Neither the mass media nor the older print forms can give the "stimulus arising from the contact of one mind in free association with another in following up trains of ideas." (Ibid., p. 192.)

The mass media and cultural instability. Innis' other avowed bias, in addition to his prejudice in favor of the oral tradition, is a preoccupation with time, continuity and cultural stability. He is much concerned, therefore, with what he terms the "cultural disequilibrium" created by the mass media. The steadying influence of the book as a product of sustained intellectual effort has been destroyed by new developments in periodicals and newspapers. Under the pressure of publishers and advertisers, the journalist has been compelled to seek the striking rather than the fitting phrase, to emphasize crises rather than developmental trends. More recently, the radio and the motion picture have fostered superficiality and impermanence.

The absence of a feedback mechanism,

Innis maintains, increases the irresponsibility of those in control of the mass media. "Technological advance in communication implies a narrowing of the range from which material is distributed and a widening of the range of reception, so that large numbers receive, but are unable to make any direct response." (Changing Concepts of Time, p. 102.)

Some educational implications. Much of Innis' work in the field of communication is, no doubt, of primary interest to the economist and the historian. But there are also some challenging concepts here that seem particularly appropriate for development in the English classroom. A few may be mentioned in summary. One of these concepts is that in studying communication, attention should be focused on the structural characteristics of the media themselves, in addition to the content they transmit. Perhaps no other modern writer has demonstrated so fully the relationship between changes in communication and general cultural change-another important perspective. Innis' analysis of the mass media, much of it by no means disparaging, can also be valuable in helping students to a critical awareness of these new devices. Finally, his concern with the oral tradition is a needed corrective for some unfortunate tendencies in modern education. Innis himself explicitly deplores the overemphasis on textbooks, the examination system and the "written mechanized tradition," at the expense of face-to-face discussion in the modern university. He interpreted his own work, in part, as "a plea for consideration of the role of the oral tradition as a basis for a revival of effective vital discussion . . . an appreciation on the part of universities of the fact that teachers and students are still living and human." (The Bias of Communication, p. 32.) He looked upon the teacher, in particular, as a vital link between the written and the oral tradition, between books and conversation, between research and the public, between the school and the community it serves.

The Communication Course: A Ten-Year Perspective

HOWARD H. DEAN1

Anyone who has followed the communication course movement at all closely must surely be aware of the infinite variety that exists there. Some courses center themselves a round personal awareness and personality development as a means to better expression, others around the media of mass communication, others around the structure of language, and still others around semantics or general semantics. Many communica-

tion courses use the same books and other tools, and presumably the same basic philosophy, as many composition courses. The divergence is perhaps as great among communication courses as it is between communication and composition programs. In short, I seem to have established that the communication course simply does not exist, and, as a corollary, that no person can speak for its aims and content.

Well, having faced reality briefly, I shall now talk for 20 minutes about the aims and the content of the communica-

¹Montana State College. A paper read at the First General Session of the 1958 CCCC National Spring Meeting in Philadelphia, on the topic: "The Freshman Course: A Reappraisal of Aims and Content."

tion course, from a perspective of a little more than a decade of association with the movement. In a situation like this, I'd better say clearly, first, that the following views are the personal opinions of one Howard Dean, who definitely is not the voice of *the* communication course; and, second, that the communication course movement as a whole, paradoxically enough, does have a certain identity.

That identity stems from the inclusion of the four skills in a single course. We used to indulge in hot debates—utterly fruitless, it seemed to me—over this combining of the skills—in other words, over whether the communication course should exist at all. I refuse to reopen such debates. I take as my basic assumption the right of both composition and communication courses to exist, and I assume, further, that either way we jump, the law of compensation applies here. We achieve certain values at the expense of others.

But some communication courses have left themselves open for valid criticism of the time devoted to their legitimate aims. I refer to those that have gallantly, if a little foolishly, offered to do the whole four-skills job in the same time previously devoted to two skills in a composition program. This procedure seems arithmetically unsound to me. Fortunately, we didn't have such trouble at Montana State. The powers that be there are mostly men with scientific and engineering training, and those gentlemen are mathematically oriented. They can add and subtract. It seemed quite logical to them, when I offered to combine the work being done in a nine-hour composition course and a three-hour public speaking course, that the resulting communication course should be twelve hours.

However, the bare fact of the inclusion of the four skills, even given comparable time for them, is not in my opinion what makes a communication course. Presumably, all four could be herded under the same roof without much gain in perspective. Students would read and write for awhile, and they'd toss in a speech occasionally. If there are courses in which the fusion of skills amounts to no more than this, I question their validity. Better give the skills back to the speech experts and the composition experts.

The valid communication courses, I think, are those in which the fusion of the four skills has led to a unified central objective: and this definitive aim is to see and comprehend the communicative process as a dynamic whole, to create an awareness of the interacting forces that condition it at each turn, so that the writer never loses sight of his reader, nor the speaker of his listener; and neither loses sight of the intricacies of the medium and the process which are bridging the gap between their minds. Obvious as this central objective may seem, it is nevertheless extremely difficult, in the daily routine of teaching, to keep it centered in the student's viewfinder, so that he begins to get a picture of the whole process-so that he begins to communicate purposively with people instead of writing English themes and giving English talks with no other objective than a grade.

This central aim of a communication course leads naturally to a substantial and clearly defined body of subject matter which is the legitimate content of the course. Perhaps we, as well as our students, could think more clearly about both our aims and our subject matter if we weren't saddled with such vague and general terminology. I suppose ninetenths of all our freshman courses are designated as freshman English in our students' minds, if not in our own and in the catalogs, simply because they are usually taught in English departments. Now, logically, a freshman English course would surely be a course on the

freshman level in which the subject matter would be the English language itself. Such a course, however valuable, would not necessarily be either a composition or a communication course, since both activities go considerably beyond the characteristics of the medium used.

Similarly, the legitimate subject matter of a communication course would beand is-a body of knowledge about the communicative process itself: from the inciting situation and purpose, through the development, encoding and transmission of the ideas, to the decoding, response, and feed-back. Genuine, lasting, well-rounded communicative skill is best developed by practice given direction and focus by knowledge, and so I don't believe a communication course can afford to neglect its subject matter. At the risk of inciting some civil strife within the movement, I'll go farther and say that a communication course cannot afford to distort its subject matter by becoming language centered, or logic centered, or semantics centered, or anything else to the exclusion of other aspects of the total process; any more than a composition course can afford to become grammar centered to the exclusion of other aspects of the writing process.

Naturally, there are subject matter problems to be solved. There always are in any field. For example, the views I've just been expressing suggest the problem of thoroughness. We are often accused of spreading ourselves too thin, you know. The key question here is, how thin is too thin? Certainly, I don't expect thorough mastery of the subject matter and the skills of communication in one freshman-level course in the subject, any more than I would expect a professionally competent zoologist to emerge from the freshman-level course in that field. But I would not buy a more complete knowledge of one aspect-say language, for example—at the expense of the student's perspective on the whole process, any more than I would buy a complete knowledge of the protozoa at the expense of complete ignorance of other life forms. A better solution, I believe, is to search for and emphasize those principles that are most vital at each stage of the process, at the expense, if necessary, of the less vital material at each stage. On the freshman level, in the introductory course, one does better to cut horizontally rather than vertically, particularly when, as in communication, one must be involved continually in every aspect of the process, however little he may know about it.

Incidentally, I can't resist a little dig here. Those critics who accuse us of thinness for our bit of logic and psychology as applied to communication, and our look at the mass media, are often the same folk who don't bat an eye at the prospect of introducing students to a chronological survey of poetry, short stories, the drama, the novel, and all forms of essays, along with the other business of the composition course. Surely the guilt of thinness, if it is a guilt, is spread rather evenly over the four-C field.

So far I've been discussing the central, identifying a i m of communication courses and the *general* content. Now I'd like to comment briefly on three of the more specific, characteristic aims, and the content used to achieve them. As I noted at the beginning, these comments may be equally true of some composition courses, and may not be true at all of some communication courses.

The first of these more specific aims is some measure of skill and objectivity in developing and evaluating ideas. Surely, any philosophy centering around the concept of communication must imply that what is communicated should be worth the bother. I am continually distressed because most college students, perhaps as many as nine out of ten, enter my courses with few objective means for

judging the worthwhileness of ideas. Sometimes they can write voluminously on the subject, but it usually boils down to this: a piece of literature is good or poor because they like it or don't like it; and a line of reasoning is sound or unsound because they agree or disagree with it. They simply do not know more objective ways of dealing with the problem of quality in thinking, and I don't believe that the communication course can ignore the challenge and still be consistent with its basic philosophy. It should be obvious that developing habits of critical thinking cannot be delegated to any particular department or curriculum. Rather, each must deal with the problem in the context of its own materials.

The material of the communication course devoted to this aim might start with a study of the relationship between language and the realities it represents. It must also include a body of knowledge about the psychological and emotional factors involved; for example, how observation and perception are influenced by attitudes, so that what we see and report is partly determined by what we feel and believe. And surely the material must include some knowledge of the basic reasoning processes and of the objective criteria for evaluating them.

I am aware of one major danger arising in the past from this aim of developing more objective thinking in communication. It is the danger of going to extremes. The communication course movement is a youngster, and youngsters are often given to riding a good horse into a lather. Sometimes we've borrowed great chunks of material from logic, or general semantics, or psychology without digesting it and absorbing it into our perspective of the communicative process. Formal study of these materials should be held to such minimum essentials as I have mentioned, and application should be made continually to communication, so that a student is always held responsible for the quality of his own ideas and for objective evaluation of the ideas he receives from others.

A second major aim of communication courses should be to develop an attitude toward language that is both respectful and realistic. Students should come to appreciate language as a living, everchanging medium used by all kinds of people in all kinds of situations and in all kinds of ways.

Such an attitude definitely implies, I believe, a descriptive rather than a prescriptive approach. It implies examining the structural characteristics of English through which meaning is revealed, rather than formal grammatical analysis, for which a thorough understanding of meaning is a prerequisite to assigning the proper grammatical terminology-and in which, too often, the terminology has no structural equivalent. Rapid developments in the science of structural linguistics during the past decade or so have created a condition of hopeful, though confusing, ferment in the field of language study. How much of the new material is useful in a freshman course? How much of the old should be preserved? Can there be a fusion of the old and new elements? No widely acceptable concept of the specific language materials suitable for the freshman course has jelled as yet, but I think we are on the way toward something better than we've had in the past.

Whatever the materials, the inclusion of the four skills in the communication course certainly implies a careful comparison and contrast of the characteristics of oral and written English. I recall the girl I had in class last year, whose speeches were always vivid, and sometimes exciting, but whose papers at first were dull, stodgy, pseudo-formal. She had never realized that writing might well strive for some of the vitality of speech. And we've all had students

whose writing, even on impersonal subjects, sounds like a poor transcription of the language of a bull session. I think the true integration of the skills takes place only through conscious awareness of both the similarities and the differences between the spoken and written languages.

Nothing I have said here should be taken to imply a toleration of sloppiness and anarchy in student use of language. Frankly, I have little sympathy with the point of view, which I used to hear frequently in communication circles, that vigorous attention to standards of usage inhibits the development of ideas. I suspect, rather, that sloppy usage and sloppy thinking both stem from a careless, and sometimes contemptuous, attitude toward language and expression.

One trouble is that the educational experience of many students has led them to believe that schoolbook English is a special variety of language found only in the English classroom and used only by English teachers. Too often in the past they've been able to find plenty of examples from the best magazines, books, and speeches to prove that they were right, and so they've developed a contemptuous attitude toward the unrealities of schoolroom English that carries over to any study labeled English. The solution, I think, is not less rigorous standards but different standards - standards based firmly on the actualities of English structure and usage, standards aimed at something more realistic than the elimination of the "is because" construction-keeping shut the doors of long-empty barns.

The third and final aspect of the communication course movement I want to discuss stems from rather general acceptance of the philosophy of social utility. I hate to use that term. It is loaded with connotations, and it can mean many different things, but perhaps I can make clear the meaning I assign to the term

by discussing some specific results of the philosophy of social utility.

Its acceptance led, first of all, to the exclusion of imaginative literature from most communication courses. After ten years of experience, I still defend this exclusion. The study of imaginative literature and the study of other more immediately social forms of communication are related, of course, and some of the subject matter would be common to both: but there is a basic difference in central purpose which makes them disstinctly separate areas of study. In short, I belong to the school which holds that the definitive purpose of imaginative literature is to create an imaginative experience-not to convey a "message" from one mind to another, although it may do that incidentally. I would separate these studies, then, partly on the grounds that each is a distinct area.

Even more important, I would separate them on the grounds that each is so vital to the educated mind as to merit the full attention of a course. The argument that some students won't get college-level study of literature at all if they don't get it in the freshman course is true; but surely we can't accept the philosophy that one freshman course should attempt to teach everything traditionally taught in English Departments which a student might not otherwise get.

Incidentally, I want to remind you that I am not reopening the old communication vs. English debate. I certainly accept the idea that a freshman course centered in the study of literature can be very valuable. I am simply arguing that it would be an introduction to literature, not a communication course; and conversely, that if a communication course wants to be a communication course, it had better not try to be a literature course.

The philosophy of social utility also led most communication courses to include a study of mass media. This remains a justifiable aim, I believe. That area of communication is of obvious importance to everybody, and it is complex enough to challenge the best minds—and what is college for, if not to challenge the best minds to cope with important areas of human experience? It is true that this horse was also sometimes ridden to death, especially in the early days of the movement. Some communication courses simply became mass communication courses, but the trend over the years seems to have been toward a better balance.

Finally, social utility has sometimes led to extremes which seem a bit ridiculous to me—teaching students to read the college catalog with understanding, to give directives on how to get from one street to another, to write proper thank-you notes to a week-end hostess. Well! I don't deny the value of these skills, any more than I'd deny the value of knowing the multiplication table, but I can't accept the idea of giving a student college credit for learning just anything he might not already know.

I suppose our ideas about what merits college credit must rest, eventually, on our conceptions of what college is for; just as our ideas about the content of the freshman course must rest on our varying conceptions of what it is for. Our differences on these matters are not very important, I believe, if only we can remember three things: that there is no one right way leading to the educated mind, that whatever way we take must move more consistently in its chosen direction, and that it must really challenge the minds we guide along it.

A Proposal for "Bar Exams"

RICHARD BRADDOCK¹

Two of the major projects in which the NCTE is engaged are increasing the number of English teachers in our organization and developing an effective course of study which English teachers may use as a guide in their teaching. These projects most assuredly are laudable. But along with these projects we need a third major project—one which focuses on the quality of the people doing the English teaching and representing the profession to the public. To that end, this paper proposes that the NCTE establish an examination patterned along the lines of the legal "bar exam." The proposal is for a qualifying examination to insure that applicants for membership in the NCTE are reasonably well informed in their major field—English.

Let us assume that most members of

the NCTE have been reasonably well informed in English. We may assume that English teachers with enough initiative to join their professional organization have also had enough initiative to inform themselves in their major field. But as the membership and influence of the NCTE grow, we can anticipate that factors other than professional initiative will operate more and more frequently. In many schools (at least in Iowa) where only one or two English teachers have been NCTE members, they probably have joined primarily to increase their teaching effectiveness. But as the number of members grows in each school, can we not expect more to join primarily because their friends are members or because the principal or department head expects it?

A coach is teaching an English class in

¹State University of Iowa.

the junior high school of a large city in Iowa. His preparation and interest have been concentrated in physical education. He has been assigned an English class "to fill out his schedule." He does such things as spend an entire class period drilling his seventh graders on the punctuation of interjections. He could be enticed into joining the NCTE as a means of compensating for his feelings of inadequacy in English. At his present stage of preparation, do we want him as a representative of our professional organization?

A former superintendent of schools is the only English teacher in a small town high school eight miles from the nearest paved highway. Spending a year or two at a time as superintendent of one school system or another for the last twenty years and no longer able to obtain such positions, he obtained temporary relief teaching English in this remote school which could not find an adequately prepared candidate who would live in the community. His level of literary interpretation is represented by his summary of Poe's "The Raven" as "a poem about a crow and this fellow who is out of his mind because he has been drinking too much." If this man sent his four dollars and membership application to our new headquarters in Champaign, Illinois, would we want his check and application accepted?

Let us be clear here about two things. This proposal does not intend that inadequately prepared English teachers be barred from subscribing to NCTE publications or even from attending its conventions. Surely the NCTE should continue to extend all possible aid to any individual seeking to strengthen his preparation for the teaching of English. That does not mean, however, that such an individual need be granted membership in the NCTE until his knowledge of English is reasonably adequate. Nor does this proposal intend that experienced

English teachers who are already members be required to demonstrate their knowledge in order to continue membership. That would be as unnecessary as it is in the legal profession; an experienced lawyer is not required to demonstrate his legal knowledge again, later on, after he has once been admitted to the bar. No, the NCTE qualifying examination would be required—doubtless after 1960—only for new applicants for membership.

The nature of an English teacher's qualifying examination would be important. It would necessarily be limited to those aspects of preparation which can readily be measured, not including matters of personality or teaching performance. Areas which could be measured with objective testing would include: (1) general educational background, (2) knowledge of the modern English language, (3) familiarity with "standard" and current literature for adults and for the children of the age which the applicant intends to teach, (4) ability to analyze literature and argumentative prose, and (5) familiarity with information about English teaching and with the professional issues involved. To give the applicant an opportunity to reveal his unique strengths and interests and to demonstrate his ability to organize and write his thoughts clearly, the examination would include extended written answers to a few questions selected by the applicant from a number of broad questions offered on a variety of aspects of language and literature.

The typical applicant would be the college senior taking the exam early in the spring. The exam would be administered at various teacher-preparing institutions in each state by off-campus members of the profession who would see that standardized testing procedures are followed and that test security is maintained. Each applicant would pay a fee which would be applied toward the cost

of constructing and administering the examination, reporting the results to the candidate and to his college, and furnishing the successful candidate with a certificate of membership.

Various objections have been raised in the past to proposals for teacher's examinations of one sort or another.

One objection is that any exam places a premium on knowledge, ignoring the candidate's general aptness for teaching. Unsatisfactory correlations have been noted between superiority on such exams and subsequent teaching performance. This objection stems from an overdependence on exams by the employing officers in some metropolitan school systems who pay inadequate attention to personality, feeling for children, and other intangibles essential for successful teaching. But the NCTE qualifying examination would not be designed to demonstrate general qualifications for employment any more than the legal "bar exam" pretends to inquire into a prospective lawyer's morality or personality. The NCTE examination, like the "bar exam," would be designed merely to bar the inadequately informed candidate until such time as he is adequately informed for membership in his professional organization.

A second objection is that such qualifying exams might tend to favor a particular viewpoint toward language or literature. This is a serious objection which it would be healthy for English teaching to meet. Uniting their efforts in a common undertaking, champions of linguistic prescription and description, of modern literature and the "classics," of academic and "educationist" leanings, would have to work concertedly to agree on what kinds of things a beginning English teacher should be expected to know, regardless of his school of thought. In fact, an awareness of the salient differences between such viewpoints would have a significant place in the examination; the candidate would be expected to know something about the various ways of looking at language and literature, not be tested for agreement with this way or that to the exclusion of the others.

A related third objection is that a qualifying examination would "penalize" the candidate whose undergraduate college did not offer preparation in an area included in the test. Some colleges, for example, do not at present offer adequate study in the nature of the modern English language. But would it not be these colleges, rather than the qualifying examination, which would be penalizing the prospective English teacher? The examination should help remove the penalty by offering a highly selected bibliography for such areas, permitting the student to strengthen his preparation where he has not had formal study. Moreover, the existence of the qualifying exam would influence colleges to offer preparation which does not leave such notable blank spots.

A danger does exist that the committee of experts who determine the content of the qualifying examination would be too progressive or traditional, or too favorable toward a given area of English. This danger certainly inheres, however, in every college English faculty planning the courses for its majors. It also inheres in the choices of the student himself as he determines which courses to elect. The qualifying exam would establish a core of content which is generally accepted as essential for effective English teaching; the examination would scrupulously avoid material which would affect English department offerings beyond that core. Of course the committee of experts would have to review the content of the examination yearly and insure that it reflects the development of the knowledge of the field. In establishing and maintaining the membership of the examination committee, the NCTE would have to be vigilant to keep a balance of viewpoints and of areas of emphasis represented on the committee. Not only should the NCTE Executive Committee and the examination committee itself annually reconsider the representativeness of the committee, but, at ten year intervals or so, some check should be made of the opinions of the NCTE membership at large. Selfconscious as this surveillance would be, probably the NCTE could do as good a job as most college English faculties of maintaining a desirable balance in content and approach.

A fourth objection, probably raised by members of teachers unions and other teachers organizations, is that a qualifying examination would set professional English teachers off from other English teachers, interfering with group endeavors for across-the-board salary increments and similar projects. But this objection is raised by those who misunderstand the uses of the exam. It should be administered as a qualifying exam, not as an exam to determine merit. Educators have long recognized that good teaching takes more than knowledge, important though a reasonable amount of knowledge be. Although we would encourage employers to reward financially the teacher who demonstrates and develops his qualifications by maintaining active membership in his professional English teachers organization, this would be nothing new. The fruits of active membership in NCTE have strong similarities to some of the fruits of graduate study, and it does not now disrupt morale or salary schedules when additional study leads to additional pay.

A final objection may be raised by those who fear that a qualifying examination would keep young people from becoming English teachers. These objectors forget that the examination would, at least until they remedy their deficiencies, keep some candidates from becoming members of NCTE, not from being

employed as English teachers. Over the years, the exam probably would tend to discourage some of the weakest from becoming English teaching candidates, but the existence of the exam probably would also attract superior candidates to the field and cultivate a more serious approach toward their preparation among average students.

A major difficulty in any consideration of an English teacher's qualifying examination is that there is almost no factual information on which consideration may be based. This proposal leans on reason through necessity, not through choice. A brief investigation into various qualifying exams revealed almost no objective data on their effectiveness. Evidently few, if any, evaluative studies have been made of legal bar exams or of medical boards. Although New York City has been spending large sums for its teacher examinations, evidently no funds have been provided for evaluation of those exams. Surely the NCTE would want to embark on an English teacher's qualifying examination program as a tentative program, carefully setting up its bases and procedures for evaluation before any tests are administered to any candidates. If the NCTE does undertake an evaluated qualifying examination program, it will be a leader among the professions. In addition, it will obtain invaluable information with which to study the nature, development, and effectiveness of English teachers and the various programs for preparing them.

If the NCTE is to be a professional organization, it certainly needs a large membership extending throughout the nation and a good course of study which its members may use as a guide in their teaching. But NCTE also needs, if it is to be a true professional organization, a means of insuring that its members know as much about English as lawyers know about law.

Guilt by Association: the Sentence Diagram

WILLIAM R. BOWDEN¹

For some time it has been the fashionable thing to sneer at the conventional sentence diagram. It is a "sterile skill," a "pleasant and harmless activity"; it "has the appeal of looking scientific, but it is usually science fiction." What dissent cannot be simply drowned out is likely to be met by an attempt to make the dissenter feel that he is about on a level with a salesman of buggy whips. Steeling all my nerve-ends, however, I should like to suggest that the alleged faults of the conventional system are not faults at all but a sort of guilt by association, and that the diagram is a useful tool in the kit of those of us who teach freshman English and need all the tools we can get.

I should like to defer, for the moment, discussion of the value of a schematic system of analyzing sentence structure, observing only that many structural linguists themselves offer such systems for use in the freshman course or even at higher levels. Instead, let us consider first the nature of the objections which have been made to the conventional system. One of the commonest of these is that it takes "hours and hours" to learn to diagram. This, of course, is nonsense. It takes hours and hours to learn how sentences are put together, perhaps, but the mere conventional symbols for the different components of the sentence are only a couple of dozen in number and one can memorize them as quickly as he can memorize anything else. Once he has memorized them, any troubles he may have will be troubles in analyzing the sentence, not difficulty with the simple mechanical process of diagramming the analysis. One might as well object to the use of the alphabet on the ground that it takes hours and hours to learn to write a sonnet.

An objection which deserves somewhat more serious consideration is, in general, that the conventional diagram is associated with the traditional grammar, and, in particular, that it depends on the traditional nomenclature of the parts of speech. Let us look at one of the previously cited comments (Gorrell) in context:

Students tend from much current teaching of grammar to get a notion that grammar is merely a system of pigeon holes. Diagramming sentences has the appeal of looking scientific, but it is usually science fiction. A student needs to know what words like noun and preposition mean, just because such words are part of any adequate vocabulary, but he should not be misled into the notion that the study of grammar is merely the pasting of labels—or that a noun is always a noun and nothing else.

In other words, what is wrong with diagramming is that it is a process of labeling the parts of speech with their traditional names. Now, I am willing to concede that the traditional eight parts of speech and their names are illogical and inconsistent.³ But let us not be taken in by the smear by association.

The conventional sentence diagram was, of course, used for many years in the teaching of traditional grammar, but it does not rely on the traditional termino-

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²Respectively, Anthony L. Tovatt, "Diagramming: A Sterile Skill," English Journal, XLI (February, 1952), 91-93; Paul Roberts, Understanding English (New York, 1958), p. 136; Robert M. Gorrell, "Grammar in the Composition Course," College English, XVI (January, 1955), 2022

logy. On the contrary, its essential virtue is that it is completely independent of terminology. It is a schematic representation of pure function. For this reason, it is just as helpful when described in the nomenclature of linguistics as in that of the academic grammar.

The basic concept of the sentence diagram is the representation of the relationship of the immediate constituents (the "IC's") of the sentence—if there are no sentence modifiers, then the subject and verb (Roberts et al.), or the Class 1 word and the Class 2 word (Fries): the horizontal line representing the sentence is simply cut in two by a short vertical divider; the subject (noun or noun cluster) is at the left, the verb or verb clusters at the right:



But the diagram separates the structural layers not layer by layer, but simultaneously. In other words, what appears on the left half of the main line is the head or headword of the noun cluster. This head is modified by simple modifiers

by prepositional phrases or P-groups, () and by subordinated sen-

tences or S-groups, (each of which has its own convention-

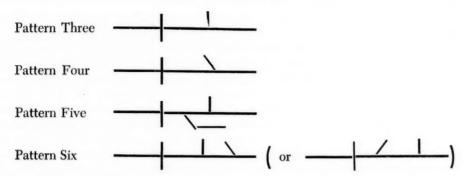
al symbol in the diagramming system. Similarly, the IC's of the verb cluster (or the Class 2 word with its modifiers) are separated by a simple set of cut-symbols, and once again the relationship of P-groups and S-groups is immediately made clear.

At the same time as it reveals the interrelationships of the structural layers of the sentence, the main line of the conventional diagram signals the basic pattern of each sentence, as well as the basic pattern of each S-group. Let us look at Roberts' sentence patterns, for example. Pattern Three is subject-verb-object: $N \longleftrightarrow V N$. Pattern Four has a "predicate nominative": $N \longleftrightarrow LV N$. Pattern Five has an "indirect object" ($N \longleftrightarrow V N N$), and Pattern Six an "objective complement" ($N \longleftrightarrow OV N N$). But we must know the difference between V (verb), LV (linking verb), and LV (objective-complement verb) to distinguish among these patterns; that is, we are differentiating them not visually but by a return to terms and definitions. The conventional sentence diagram, on the other hand,

³I make this concession quite freely, persuaded by Paul Roberts' Understanding Grammar (New York, 1954). At the same time, I suggest mildly that the conservative grammarians are not guilty of all the follies attributed to them by their more advanced brethren. Thus when Charlton Laird accuses them (in The Miracle of Language, Premier Books edition, New York, 1957, p. 160) of arguing that with should not be used to end a sentence because it is a preposition and in that position would not be "preposed" to an object, I think he is cudgeling a straw man. I suspect many rightists would even agree that with in the preceding sentence is not a preposition at all. Conservative grammarians have sins enough to answer for without the fabrication of new ones in their name.

⁴By "conventional" I mean the system which, with insignificant variations, is presented in such familiar texts as J. M. Kierzek, The Macmillan Handbook of English (3rd ed., New York, 1954); Edwin C. Woolley, Franklin W. Scott, and Frederick Bracher, College Handbook of Composition (6th ed., New York, 1958); James A. S. McPeek and Austin Wright, Handbook of English (New York, 1956); and R. W. Pence, A Grammar of Present-Day English (New York, 1947).

allows us to analyze these same patterns at a glance:



I am aware that I have left some loose ends dangling here and that the fundamentalist linguistician is squirming with impatience to point them out. But let us leave them dangling for the moment. All I profess to have shown thus far is that it is just as satisfactory and convenient to diagram a sentence (or to analyze a sentence diagram) in the terms of structural linguistics as in those of academic grammar.

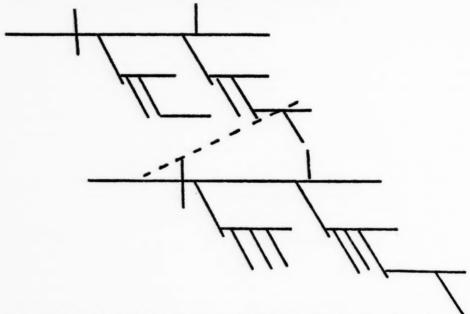
Now let us return to the matter which we deferred, the question of just what ends we hope to attain by the use of any system of sentence diagraming. I address myself to the vast fellowship of those who teach freshman English—composition and an introduction to literature. Most of our students will become doctors, lawyers, ministers, or business men; a very few of them will become teachers of English. We need, and our future teachers need, to understand our language as fully as possible; linguistics contributes much to that understanding, and we must study linguistics gratefully.

At the same time, there is much that we must try to communicate to the mass of our students concerning composition and literature, and we cannot, out of ninety hours, afford the time to teach them all about how they speak when we may be able to teach them a little about how they ought to write. Among all the other faults that trouble me—the inevitable solecisms in spelling, usage, logic, and so on—I find Johnny, the future contractor, writing sentences which are structurally indefensible, which no English teacher, whatever his party, would want his students to write. I cannot try to teach Johnny, at this stage of his educational career, the grammar, whether academic or linguistic, that would enable me to convey to him in technical terms why what he has written is not good. What I want is a method which will enable me to show him schematically, without any technical terms, what is incomplete, out of balance, or illogical about the structure of his sentence.

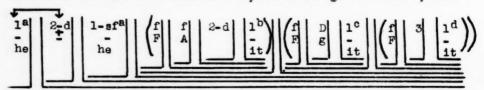
During the second semester, as we study our collection of short stories, I want Johnny to become aware of the existence of style and of differences between the styles of good writers. He can understand differences in vocabulary, once he is given a few techniques for recognizing them. He can see differences in sentence length. But he is unlikely to have the sophistication to grasp, without schematic presentation, the differences growing out of much or little balance, subordination, and the like. If I can suggest these qualities graphically, I may be able to do him

the real service of enriching his enjoyment of his reading by opening up a whole new level of appreciation.

Thus we come at last to the critical question whether, granting a need for schematic presentation, that need is met better by the conventional sentence diagram than by any of the other systems that have been proposed. Let us take a fairly simple sentence and see what it looks like as analyzed by the more familiar systems. Furthermore, although the actual words of the sentence could be quoted in their appropriate places in each of these diagrams, let us do without them, the better to see how the several systems compare as purely schematic representations of structure. To avoid a possible charge of constructing my example to prove my point, I decide to use the third sentence beginning on page 100 of a freshman anthology which happens to be within reach. It turns out to be from the last page of Hawthorne's "My Kinsman, Major Molyneux," and it reads, "He supported himself on his polished cane in a fit of convulsive merriment, which manifested itself on his solemn old features like a funny inscription on a tombstone." Here it is as diagrammed conventionally:

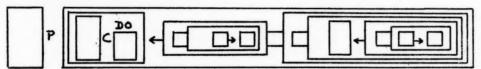


Here is the first half of the sentence analyzed according to the Fries system:

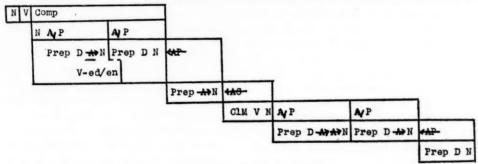


The system proposed by W. Nelson Francis (*The Structure of American English*, 1958), like that of Fries, is constructed on the concept of separating immediate constituents. Probably I am doing Francis an injustice here, in that I do not believe he would divide a sentence of this length into its ultimate constituents in

a single diagram. On the other hand, when we reflect on what the diagram would look like were we to do the whole sentence, we may hesitate to concede the Francis system great practical value in explaining anything more extensive than a small grammatic unit. I hope and believe I have done the following sample correctly. The individual boxes stand for the words of the sentence in order: "He supported himself on his polished cane in a fit of convulsive merriment."



The "exploded diagram" of Lloyd and Warfel (American English in Its Cultural Setting, 1956) results in a step pattern which enables us to see the entire sentence:



Roberts' system of analysis gives us something like this:

N←→V N P-group P-group S-group

Although the groups themselves can be exploded into their immediate constituents, this system is useful primarily for pointing out the basic sentence pattern and is not really designed for a comprehensive view of a complicated sentence. The same thing may be said of MacCurdy Burnet's "step format" ("Structural Syntax on the Blackboard," College English, XVI [October, 1954], 38-43):

He

supported himself

on his polished cane in a fit of convulsive merriment, which manifested itself on his solemn old features like a funny inscription on a tombstone.

Now let us retrace our way through the systems, like Goldilocks with the bears' beds trying which are too soft and which too hard. It seems clear at once, keeping in mind the functions which we hope our diagramming system will serve, that the Burnet and the Roberts systems are too soft. Neither of them is really schematic; the one is a format and the other a formula for bringing into clear focus the basic pattern of the sentence and not much else. This is undeniably a useful and important thing for a system to do; but we have seen that the conventional diagram does this equally well and much more besides.

The more complex systems convey much more information than these two simple ones. They have their own peculiar disadvantages, of course. The Lloyd-Warfel system is not a fully schematic one, but leaves the user still bound by nomenclature; one must pause to interpret such symbols as AP and AE. The Fries and the Francis systems, if one uses them to analyze even only part of a fairly simple sentence, result in a frustrating maze of concentric boxes and parallel underlinings. They are not exactly soothing to the student with normal vision, and they are utterly impossible for the astigmatic instructor. Beyond these minor flaws, however, these three systems share a shortcoming which is inherent in their nature and intent.

Whereas the Roberts and Burnet systems stop with the statement of a formula of structural relationships, the others go on from this point to deal with structural layers, which they probe one by one. This also is undeniably a useful and important thing for a system to do; the conventional system does it too, though admittedly not so precisely as these. Now, the method by which they accomplish it is to break a sentence into its immediate constituents, then to subdivide these in turn, and so on down to the smallest structural unit, which ordinarily will be the single word. Thus the "exploded diagram" of Lloyd and Warfel is really not a diagram but a series of small successive explosions; it narrates a process of dissection rather than offering a static visual representation of structure. For this reason, the system of Lloyd and Warfel has the very great disadvantage, which is shared by those of Fries and Francis, that one sentence analyzed according to it looks very like the next. Every sentence is a set of steps, or a line of boxes, and the only difference immediately apparent is in the number of steps or boxes. Here, I contend, is the unique virtue of the conventional system: it represents the characteristic pattern of the sentence. With it, a sentence of Hemingway's looks different from a sentence of Joseph Conrad's.

The conventional diagram is not perfect, certainly. Francis, for instance, objects that it diagrams the *logic* rather than the *grammar* of the structure, and that by rearranging words it obliterates the part played by word order and thus actually conceals grammatical structure. I question the relevance of the first objection to the freshman English, since there we are concerned with meaning, and the logic of the structure is the important thing. To the second charge the plea must be *nolo contendere*. It must be conceded also that the conventional diagram does not convey the sheer quality of information, with the precision, of the Fries system, and that it does not enable us to show, as do both the Fries and the Francis systems, the exact interrelationships of, for example, a series of

modifiers like "the shy little old Patagonian woman."

But it is a truism that language is an eternal compromise between precision and communication, and the same compromise must be faced in the use of the sentence diagram. Fries, Francis, and Lloyd-Warfel give us a precise medium, but one which makes comunication slow and difficult; the other systems make communication quick and easy, but do not permit us to communicate very much precise information. Between them stands the conventional sentence diagram offering not only the compromise but the only purely schematic system, the only one to dissect the sentence into its ultimate components without becoming too unwieldy to fit into a standard-sized sheet of paper or panel of blackboard, the only one which anatomizes the whole sentence simultaneously, the only one which reveals at a glance the structural difference between a sentence by Dr. Johnson and one by Faulkner. These are values that we cannot afford to jettison because of guilt by association.

Television—The Over-Criticized Medium

FRED REMINGTON¹

Ladies and gentlemen, as the program indicates, I'm a Television columnist, an occupation which my two young sons believe qualifies me as an expert on cowboys and life on the cattle range. This is the season in which you don't get eyestrain from watching television, you get saddle sores.

I'm speaking lightly here, for as the title of my talk implies I'm here to defend television, not deride it. After nearly five years of daily intimacy with the TV industry I have formed a profound respect for the great majority of those responsible for its policies and its content, a respect which increased vastly when "Strike It Rich" went off the air.

I believe that with the exception of one other segment of the American society, television is subject to more second-guessing, more uninformed criticism, is blamed for more wrongs beyond its control and is judged by more unrealistic standards than anything else. The only other area in which every dull-witted oaf in the country considers himself an expert is your own. Everybody is an authority on education, you know, because at one time or another, however reluctantly, he went to school.

What evils of our time television is not held responsible for, you teachers are. A year ago it was widely stated that the fact that Russia got a sputnik out into space before we did was clearly the fault of our schoolteachers. It wasn't because Americans had chosen to put their technical resources into horse-power, home appliances and hi-fi. Oh, no. It was because you teachers were goofing off. In the area of public approval you can't

win. You aren't challenging the children enough, but of course you're giving far too much homework. You're much too soft with these juvenile gangsters, but what these children need is love. There were so many exposé articles written about American education for a while there, that Jack Paar on his TV show one night proposed the ultimate: "Have our schools become hotbeds of education?"

It's so much easier to blame one conspicuous segment of our society for its evils than it is to blame the total society. And it seems that in this plight you and television are equally victimized.

If we are to look critically at television and its impact or lack of it upon our times, then we must put it in its context within the total American social-economic climate. We hear on all sides that there are too many Westerns on television. Of course there are.

I know. I'm supposed to be watching them all. There's "Restless Gun" and "Have Gun, Will Travel," "Man Without A Gun," "The Rifleman," "Colt .45," (every weapon is covered but a slingshot) "Wells Fargo," "Wagon Train," "Gunsmoke," "Wyatt Earp," "The Texan," "The Californians," "Wanted Dead or Alive" . . . no end to it.

Why? Because television is a competitive industry just like department stores and supermarkets and newspapers and automobile agencies. Three years ago the CBS television network brought out a low-budgeted show called "Gunsmoke." Its immediate public acceptance, as measured by every available audience measurement organization, was great. There was just no mistaking the public demand for Westerns written and acted on a somewhat more sophisticated basis than the thrillers we knew as kids at the Saturday afternoon matinees.

¹Radio-TV Editor, The Pittsburgh Press. Mr. Remington was the CCCC Luncheon speaker at the NCTE convention in Pittsburgh, November 28, 1958. This article is a slightly abridged version of his address.

What were CBS' competitors to do? Say we're above all this . . . you take all the audiences? What would Macy's do if Gimbel's came out with an item for which the public showed overwhelming demand? Îgnore it? Of course not. They'd lose not a moment in duplicating

This is simply competitive operation. We believe in it elsewhere; it's free enterprise, the American way. We accept it and practice it in every phase of our economic society, but there seems such resentment when television does it. I'm not trying to persuade you that all byproducts of our competitive, free enterprise economy are beneficial and benign; I'm simply asserting that that is the framework in which television like every other private undertaking must survive.

Like it or not we've bred a people who desperately want a lot of escapist entertainment. I will leave to social psychologists the answer to this. Television would not be nearly so integrated with our lives as it is, if it ignored this fact.

The reason we tend to grow so dismayed and disenchanted with television is that it is such a direct response to our own tastes and cultural state. It pretty much reflects a median of our level of intellectual development, and sometimes we resent it, just as I am often tempted, at my first glimpse of myself in the mirror in the morning, to hurl a shaving mug at the image.

Television is not the elevating, enlightening, stimulating force it could be, because we as a people don't crave a great deal of elevation, enlightenment or

stimulus.

I'm not running down the American character. I think this land has bred, on the whole, the most decent, charitable and resourceful civilization history has ever recorded. But as a people we are not exactly panting for culture.

This was brought forcefully home to me a couple years ago when I made a

talk before a certain women's organization which shall remain nameless. I was pretty new then at the speaking business and in the flush of my enthusiasm had prepared a highly erudite talk on the implications of television for our times. I drew a parallel with the Renaissance in terms of the new challenge and opportunity offered by television in the area of expression and a broadening of human communication. When I got through I asked if there were any questions, though I felt I had covered the subject so superbly there couldn't possibly be any questions. A woman in the back put her hand up. I recognized her and she said, "Do you think Liberace has a girl friend?"

Ladies and gentlemen, the degree of intellectual curiosity demonstrated by this good person is pretty indicative, I believe, of what has come to be known as "the mass audience." The television industry is programming, we must remember, for a nation whose favorite author is Mickey Spillane.

No television program ever has met with the tremendous degree of home audience participation, as measured by millions of letters and cards, as has "The Price Is Right." This show is predicated upon the American preoccupation with that fascinating question, "How much does it cost?" I find something faintly depressing and sickening in the rapacity with which women seek to become participants in this program, their passionate urge to become eligible for the astonishing and naked wealth of material possessions regularly given away. Yet wouldn't you like to be on it?

Here again is television frankly meeting a prominent fact of the American character-our greedy and urgent desire for material possessions. Criticize if you will the program-and I have-we must also consider the American character which makes it so meaningful. If there is a mass sin in America, it's Envy-so

well illustrated in the current story about the Texan. This wealthy Texan had a custom-built Rolls Royce, with every imaginable convenience built into it. So fond he was of it that he stipulated in his will that he be buried in it. When he passed on, his will was faithfully carried out. A huge excavation was dug in the family plot. As the handsome car with the mortal remains of the owner propped up at the wheel was solemnly lowered into the grave, two laborers working in the graveyard watched in fascination. One nudged the other and said, "Man, that's really livin'."

Well, you may say, all that is true, but has television no obligation to project its programming to a level higher than the easily acceptable? Should it not try, like the carrot before the donkey, to coax and lead people to an appreciation of something a little better? It should, of course. And it recognizes it. Jack Gould, the *New York Times* TV critic, said recently, television shouldn't be criticized for what it has on the air—it should be criticized for what it doesn't have on the air.

Yet if one were to sit down and tally up the number of genuinely informative and stimulating things on television over a week, he might be very surprised indeed, if he is a particularly harsh critic of TV. But when we take the position that television, a commercial, competitive industry should pitch its output in a key noticeably higher than that to which the majority taste can tune, we are being unrealistic, putting upon it a stronger expectation than we place upon any other facet of our society.

It is true that those who direct the major forces of our age should lead, not follow, public demand. But that strong-willed creature, the 20th Century American, is pretty used to being catered to.

The automobile industry, for example, should not be making cars with higher horsepower each year, cars ever more

wasteful of our dwindling resources of fuel and metal, cars ever bigger, ever more greedy of our already strangled street and highway areas. Did you see the New York cartoon the other week of the huge, tail-finned sedan at the gas station? In the caption the attendant was saying to the driver: "Would you mind shutting off the motor? You're gaining on me!" But this, seemingly, is what the majority of Americans want, so this mass desire is met and there is as little general criticism of the auto industry as there is of television.

Well, you may say, autos are a durable good, but television, a communication medium, is something else. It must be judged by a different set of standards. Very well-how much general criticism is leveled at the book publishing industry for its complete sellout to gross taste in the matter of sexuality and vulgarity? Imagine a house like Scribners, with what it has stood for in American letters. bringing out and heavily promoting the sale of a book like Peyton Place. Even in newspapers, much as I choke over the admission, one finds a playing to this easy mass taste. One shudders to consider the amount of newsprint, a precious commodity, expended on those sappy advice columns on the women's pages-"My husband came home with lipstick on his collar. He says he got it riding on a crowded bus. Should I believe him?"

What I'm attempting to say here is that like every other competitive undertaking in America, television must find acceptance from the mass of people, or perish.

I suggested a moment ago that there perhaps were more worthwhile things on the air than most realize. One who seeks the good and the stimulating things must choose, select—the burden of selection is one that confronts the intelligent person in every phase of life. If he is sufficiently selective about TV, as he is about books, plays and movies, food, drink, he can be rewarded in TV as in anything else. We

are all of us a better informed people because of the Project 20 series on TV. the wonderful panoramic history of this century as told in such shows as "Nightmare in Red," the history of Russian communism; "The Twisted Cross," showing the rise of Naziism; "The Innocent Years," showing the serene, orderly life that ended with World War I. There have been the fine Edward R. Murrow documentaries, like "The Ruble War," showing the frightening extent of Russian victories in the areas of propaganda and economics. We all remember that wonderful filmed résumé of Marian Anderson's Far Eastern tour, and that of Danny Kaye's labors for the United Nations Children's Fund. There have been the fine Hallmark dramas, the Shakespearean presentations; Antigone; Dupont's Wuthering Heights-just to name some at random. Last Friday night's Disneyland was a wonderful dramatization of the Boston Tea Party-living history. Even in less ambitious shows there is often merit one fails to recognize unless he stops to think about it. Steve Allen's Sunday night show often has deft touches of satire that create new insights for us, and I have had a high school English teacher tell me she thought Bob Hope's monologues with which he opens his show did her youngsters a world of good because of their witty commentary on topical matters. "I think this makes the youngsters more aware," this teacher told me. I know what she means when Hope gets off a remark like he did in connection with the New York gubernatorial race between Averell Harriman and Nelson Rockefeller. "Whoever wins," said Hope, "it's nice to know we'll have somebody in public office with more money than Bernard Goldfine."

Let me tell you some of the better things that will be available to you in just one day—Sunday—day after tomorrow. A 2-hour production of "Wonderful Town" with Rosalind Russell. A film of the whaling industry as it used to be in the Moby Dick days. A children's fantasy "Art Carney Meets Peter and the Wolf" with Prokofiev's music. Leonard Bernstein conducting the new York Philharmonic in Beethoven's Ninth. Rebroadcast of the Coronation of Pope John 23rd. A thirty-minute excerpt from a new opera based upon the Biblical story of Sarah. The Algerian Minister of Information on "UN in Action." Representative Brooks Hays, defeated by Governor Faubus' candidate in the recent congressional elections in Arkansas, on "Face the Nation." This is pretty much an ordinary Sunday, and for the selective viewer there would seem to be a lot there.

Well, as they say on television, that about wraps up our show for today, folks. What I've attempted to convey to you is that I believe television, like most of us, is probably not doing quite as good a job as it could be, but like all of us it has its own problems. And because I think teachers have a particular set of problems all their own, I'd like to leave you with this anecdote, a small thing that happened on our street the other day. A family had put an empty oil drum out to be picked up and rain water had collected on the top of it. Some globules of oil had risen to the surface of the puddle of rain water and in the late afternoon sun it had a prismatic effect if one looked closely, separating and reflecting all the colors of the spectrum. A little boy examined this phenomenon closely and looked up in wonderment. "Look," he said, "a fallen rainbow."

I thought, as I overheard him, what a wonder visual imagination and unconscious sense of poetry some teacher had nurtured in this child's mind. It is just such contributions as this to the gentleness and nobility of the human spirit that teachers make every day, and which go so largely unrealized. No segment of our society so profoundly rates our thanks as you people.

Staff Room Interchange

An Intensive Communication Program for Freshmen

For several years the English faculty at The Arkansas State Teachers College has been experimenting with an intensified program of study in the required freshman communication course. The formal "review" of such matters as grammar, diction, punctuation, and spelling—necessary in a state college where there is but a minimum of control over the selection of entering students—has been crowded entirely into the syllabus of the first semester. To this has been added an introduction to effective techniques of reading, writing, speaking, and listening. During the semester each student writes ten or twelve themes (mostly expository) averaging 500 words in length and corrects each fully after it has been graded, and each makes at least two formal talks to his section.¹

This first-semester freshman course is followed by a semester of extensive reading of standard literary works by types, during which theme writing and corecting is continued, and each student prepares one or more library papers on topics related to the literature he is reading. Although a high standard of usage is demanded in the written work of the second semester, it has been found that little time in the classroom need be taken away from what is in effect a sound introduction to literature on a genuinely collegiate level. Care is taken not to promote to the second semester students who have not shown sufficient mastery of the skills of communication to benefit from this caliber of course. Both students and faculty enjoy being able to pitch the second semester's work high, yet the continuation of regular writing assignments gives opportunity to correct lingering faults and to challenge the establishment of effective habits in written communication.

To meet the pressure of increasing enrollments and consequent difficulty in scheduling multiple-section courses, the English faculty last year took a further step in condensing the first-semester program in freshman communication. Instead of three meetings a week for each section of 25 students, one general lecture period with all students meeting in the college auditorium and only two meetings of each section with its individual instructor were arranged each week. Various members of the faculty were assigned to lecture on general topics that would certainly be discussed in every section of the course. Roll at the lectures was taken from a quiz made up of 15 multiple-

choice questions, four or five of which were based on the previous week's lecture and the remainder on a general assignment from sections in the handbook and one or more chapters in the communication textbook. This quiz never took more than ten minutes from the beginning of the lecture period.

This schedule greatly expedited the assignment of classrooms for freshmen sections by making available many "off" periods in the regular three-hour class schedule of the college. It provided an extra hour each week in the teaching schedule of staff members for use in holding private conferences with students. An unsigned poll of all students in the course at the end of the semester gave overwhelming approval of the lecture plan for a variety of reasons. They felt that the course treated them as college students, and that it gave them opportunity to see most of the English faculty in action. Their experience in the lectures greatly supplemented their training in listening, which had previously been limited to the use of a few recordings in the classroom.

Despite the groans of staff members that a syllabus that was already crowded in a traditional schedule of three recitation periods a week could never be covered in only two section meetings and a general lecture, the results were surprisingly good, both as measured by performance of students in the second semester and as recorded in test scores.

Among other tests, entering freshmen in the fall of 1957 were given the "Cooperative English Examinations, Form Z." "Test A, Mechanics of Expression," measured students' achievement in grammatical usage, punctuation, capitalization, and spelling. "Test B, Effectiveness of Expression," measured their achievement in sentence structure and style, diction, and organization of written work. The Testing Center, in cooperation with the English Department, administered these same tests at the end of the semester to the same students. Since the students had not been given the answers to these tests and had no reason to expect that they would take the tests again, it is felt that the results are valid. The accompanying table shows the average test scores at the beginning and end of the semester in comparison with national norms for teachers college students at the levels of entering freshman and sophomore and junior years.

For "Test A, Mechanics of Expression," the expected average according to national norms for entering freshmen at teachers colleges would be 48.1. Entering freshmen at The Arkansas State Teachers College averaged 50.3. Upon taking the test the

¹Study and practice of speech in this course is followed in the sophomore year by a required three-hour course in the basic principles of speech.

second time at the end of one semester their average score was 54.5, which compares most favorably with the national averages of 51.2 for freshmen, 53.6 for sophomores, and 55.4 for juniors. These figures indicate that students at The Arkansas State Teachers College started somewhat ahead of national norms, and after one semester in the intensive program with lectures described above came out at a level to be expected of students between the sopomore and junior year in college.

On "Test B, Effectiveness of Expression," the same students began with an average score of 52.2, or 4.1 points above the national norm. After one semester they made an average score of 56.5, which is .2 of a point above the average score for juniors in teachers colleges, according to national norms!

These figures indicate that the intensive

study and practice in communication skills given first-semester freshmen in one general lecture and only two discussion sections per week was effective in raising the students' level of achievement by a significant margin.

COMPARATIVE SCORES ON THE COOPERATIVE ENGLISH EXAMINATION, FORM Z

	Mech. of Expr.		Eff. of Expr.	
	Test 1 Avg.	Test 2 Avg.	Test 1 Avg.	Test 2 Avg.
ASTC Freshmen	50.3	54.5	52.2	56.5
Expected Average	48.1	51.2	48.1	51.3
(National Norms)				
Sophomore Average	53.6		54.2	
(National Norms)				
Junior Average	55.4		56.3	
(National Norms)				

GEORGE L. SIXBEY, PAUL WITHERSPOON Arkansas State Teachers College

Freshman English at Northern Illinois University

The effectiveness of any composition program depends upon the teacher, the kind of student, and the paper load. To make easier the last of these difficulties Northern Illinois University in 1954 inaugurated a twelvehour freshman English load consisting of three four-hour courses.1 The instructor meets the class as a group three times a week, and uses his fourth hour for conferences and for special instruction of remedial and exceptional students. Using the assigned class hour for conferences eliminates scheduling difficulties; of course, instructors use other hours as well for those students who require additional aid. Thus the instructor has only nine hours of formal classes with a maximum student-teacher ratio of 75-90:1. All twenty-six members of the staff teach sections of freshman English, and a third devote all of their time to them.

Entering students who score at the 68th national percentile or above in the mechanics of expression section of the ACE examination are exempted from first-semester English; students who score from 62-67 are given the Inglis Test of English Vocabulary, Form B, and if they score at or above the college level they also are exempted. About seven percent of entering freshmen go directly to the second-semester course in English. The student who wishes to reject the exemption is allowed to enroll in the first-semester course. A grade analysis of exempted students indicates clearly that the criteria are successful: fewer than ten percent make grades of C, the rest receiving B or A in the advanced course. Commencing in September, 1959, exempted students and those who earn grades of B or A in the first course will be sectioned into special advanced freshman courses. Through exemption, students of promise are enabled—and required—to elect an advanced literature course to fulfill graduation requirements.

English 103 is designed to teach students to write effective and accurate exposition. Texts include a handbook, a college-level dictionary, and a book of expository essays to be selected by the individual instructor from an approved list chosen by vote of the department. The major emphasis of the course is on the writing of effective prose. While the department feels that a piece of writing should be evaluated on the basis of its general effectiveness, it also believes that college students should meet certain minimum standards of correctness and accuracy. It attempts, therefore, through concentrated instruction in functional grammar only to teach students to avoid common errors. As an aid to the diagnosis of individual difficulties, instructors have access to the results of the English entrance test.

Students write a minimum of twelve papers of aproximately 500 words each—half in class, half outside. These expository papers are based upon readings of essay materials. During the semester, four class meetings are taken over by members of the library staff to acquaint students with the resources of the library. Students whose reading ability is substandard are advised, but not required, to attend sessions of the Reading Clinic.

Those who pass the first-semester course enroll in English 104, in which fundamentals are further emphasized. The student is encouraged, however, to work for nicer adaptation of sentence structure, organization, and diction to his theme and purpose. A documented research paper, usually dealing with topics in English and American litera-

IIIlinois State Normal University has since adopted this semester-hour arrangement.

ture, is required. Students are given practice in the elementary techniques of research and in the problems of preparing the paper itself. In addition, they submit at least six other papers, some written in class, of a critical and creative nature. These are based on subjects related to assigned readings chosen from major works of literature, both ancient and modern. The principal types are studied: the novel, the short story, the drama, and poetry. Because our unscreened freshman groups come with a diversity of background, this introduction to literary forms is provided to help the student read with greater understanding, sensitivity, and enjoyment. The instructor may select an anthology, separate paperbound volumes, or a combination; and most instructors make use of sound films, film strips, and recorders.

Years of careful consideration leave us convinced that we do not want formal remedial English. Yet we wish to make every effort to train these weak people and to provide special instruction for them. Accordingly, we use senior English majors who are students in the course entitled Materials and Methods of Teaching English as tutors in informal, voluntary remedial instruction. These students, after auditing several sessions of composition taught by an experienced instructor, are expected to teach a prescribed unit in a regular composition section. Instructors frequently use the senior students as tutors either in the conference period or in extracurricular sessions. A second phase of the composition program designed for weak students is the Writing Laboratory, which meets five times a week under the direction of a graduate assistant. Groups meet at set times to review high school grammar and to benefit from detailed analysis of their chief writing errors. Our failure rate in the first-semester course, about 20%, would undoubtedly be higher were it not for these optional sessions, which help to save the best of those students whose general intelligence is adequate for college. but whose writing ability, for various reasons, is not. Although attendance is voluntary, it has remained surprisingly high. These same students are the ones who are most likely to take advantage of the Reading Clinic, also a voluntary enterprise.

The staff works constantly at the perennial bugbear—grading and evaluation of students' work. Some formal grading of sample papers is done by all instructors; informal exchange of themes goes on constantly; and the freshman composition committee is available for consultation and for formal judg-

ment on problem papers. Each year instructors are given a summary of grades earned in all sections of English 103 and 104 so that they may compare the grade that the student is given by another instructor with their own. (Normally students shift instructors in the second semester.) A study of English grades during 1957-58, done by the director of research, confirms our grade evaluations of freshmen. Those who earn grades of C or better in our freshman courses rank in the upper one-third of ACE national percentiles. Those whose grades are D or F fall almost invariably into the group not likely to graduate from college and incapable of passing courses other than English.

Supervision of the writing ability of the student at NIU is a continuing process. In his junior year, the substandard writer who made a grade of D in first semester composition at NIU or at a comparable institution is required to pass a proficiency examination in English before being admitted to senior standing. If he fails, he is urged to enroll in English 103R, a special non-credit section for upperclassmen. Another method of checking the student's progress involves the cooperation of other departments in the university. If an instructor in another discipline feels that a student's writing proficiency is inadequate, even though he has passed the junior proficiency or received a C in English 103, the instructor may request the student to take a special diagnostic examination administered by the English Department. The student who fails this examination may be requested to audit English 103R or arrange for private tutoring by senior English majors approved by the Composition Committee. This cooperation has proved to be very effective. For example, in 1957 four instructors in professional education referred to the English Department fourteen senior students who had regressed in writing ability. Work in remedial composition was arranged for these people before they began their practice teaching.

At a time when enrollments are rising at a staggering rate, the Department attempts to maintain its high standards without resorting to an expensive, inefficient, and ineffectual remedial program; and yet help awaits the student who desires it. The reasonable composition load enables the instructor to devote much time to the superior and the inadequately prepared writer. Of course the extremely poor student is also given extra instruction through the Reading Clinic and the Writing Laboratory, but not at the expense of the better members of the group.

In general, then, the composition program at NIU is designed to prepare individuals to write accurately and effectively for all ordinary academic and vocational purposes, to send out teachers who have already experienced and solved many of the problems involved in the teaching of composition, and to cooperate with other departments in an effort to make improvement in writing a continuing process.

ORVILLE BAKER, WILLIAM R. SEAT, JR. Northern Illinois State College

The Freshman Research Paper in This Sticky-Fingered Age

"The freshman research paper," my friend said, "is puerile, paltry, pitiful, piddling, picayune—and plagiarized."

His observation was not made only for "alliterative purposes," as Aldous Huxley remarked in a different context. For the research paper, so far as the teacher of freshman English or Communications is concerned, is too often a Horror, a giant bugaboo amongst a host of littler bugaboos. To the difficulties of sentence fragments, crazy paragraphs, and divinely original misspellings are added the provoking problems of Sources, Notecards, Bibliography, Footnotes, Quotations, Paraphrases. Et cetera. After a month or so of the Research Unit, as one euphemism has it, a veritable pall of irk seems to hang over class and teacher. And when you get the paper, the result of all this, is it worth it? How many more times are you going to read essays pleasantly titled "Dope Addiction: How to Cure It," "The History of Jazz," "Cancer and You"? And who wrote these papers anyway? (I got a fantastic shock the other day: a student stole a fifty-page graduate paper of mine out of my office and turned it in to another instructor. Thought-question: what would I have got if he had graded it?)

I must warn you that in the paragraphs below you will discover no secrets that will remove the pain of teaching the research paper. There's bound to be some drudgery involved for both teacher and student, but I think that some of these procedures have produced papers that the students enjoyed writing and I enjoyed reading. Most of them, in addition, were written by the people

who handed them in.

Here are a few assumptions. The long paper, the twenty or thirty pager, is probably a waste of time. In fact, it seems to me that the essay of no more than four or five typed pages, if its topic is rigorously limited and its material tightly organized, is a more valuable exercise than the long paper particularly if the student writes four or five of them in a term. Students must get over the idea that a paper should be graded by its length: that thirty pages is perforce more blessed than twenty-five.

Second, it is valuable to investigate a subject one knows little about, not the other way around. Students whose fathers are engineers would do well to inquire into Bach, Greek tragedy, or W. S. Gilbert; and the drama major might investigate the marvels of the Golden Gate Bridge or the fault

structure of the Swiss Alps. Third, note cards and bibliography cards have no more to do with the spirit of research than foundation garments have to do with the spirit of womanhood. It is possible, indeed, for a teacher to take so much pleasure in the workings of the note card, the outline, the footnote form, that before long, like the fetichist who hugs milady's shoe instead of milady, he misplaces the object of his attentions. In fact, there is simply too much sound and fury expended in the Research Paper Unit, or whatever you call it. I have known teachers who flailed energetically through four months of a term, doing nothing but the research paper, handling with reverence each little piece of the machinery of research writing. There's no need to waste all this time. I like the instruction of one old professor to his class: "Today is Friday. Today we start the research paper. Monday you will hand one in -five typed pages."

Fourth, the principle of purpose is extremely important in freshman writing. A short paper should attempt to do one thing only and do it completely, without irrelevancies. For this reason, I believe that a paper should be distinctly expository or distinctly argumentative, and that an argument should be one of policy or of fact. If the student understands these rhetorical distinctions, he will be better able to combine them in his more sophisticated authorial

moments as an upperclassman.

When my students have these prejudices firmly in mind, I present them with the following assignments on a mimeographed sheet:

Ladies and Gentlemen:

You will please turn in next Friday Assignment Number One; the following Friday, Number Two; and so on, until five Fridays have passed. Each paper shall be approximately one thousand words long. If your paper runs much longer than this, it will be graded down.

- Narrow your topic from volume ___ and/or volume ___ of the Encyclopedia ____.
 This is an expository paper. [Comment: there is an enormous range of material in any two volumes of either the Britannica or the Americana, and to many of the articles are appended bibliographies that can help the student to get started.]
- raphies that can help the student to get started.]

 2. Take the periodical,

 Using the information that you have learned on
 the evaluation of sources, write an argumentative paper (fact), which points out clearly: (1)
 to what extent, and (2) in what areas, this periodical can be considered a reliable source of
 information. [Quality magazines with a genteel
 but noticeable bias, like Commonweal or The Reporter, work pretty well for this assignment,
 which can introduce the student to some excellent contemporary writing and thinking. Also,
 the various kinds of periodical indexes get a
 workout.]
- 3. Take the year _______. Narrow your topic from some event, series of events, or controversy regarding principles or personalities that occurred during that year. This is an argumentative paper (fact). Note: you may use any subject except those concerned with government or politics. [That last injunction was inserted after I read what seemed like a hundred

- and eighty papers on Hitler. Each student should get a different year. Library reference materials are sometimes scarce for the years previous to 1900.]
- A Ditto Three: write an expository paper. [Switch years on them.] Narrow your topic from any one of the contemporary art forms (for example: painting, sculpture, the novel, poetry, ballet, music (omit jazz), theatre, movies, architecture, etc., etc.). Write a policy argument. [The student is on his own.]

My title should have been: "Teaching the Curiosity Paper...", because it is curiosity, possibly the divinest of human qualities, that drives men to collect books, build schools around them, and hire learned men to interpret what is found in those books. These exercises in the Curiosity Paper have dredged up some fascinating reading for me during the past few years, and at least one student has reported that he gained a new intellectual interest from something he found in Volume XX of the Encyclopedia Britannica.

A. M. TIBBETS Western Illinois University

Teaching Skill in English

Most English teaching majors and minors ought to be competent, and the best of them could be superb teachers. Many, perhaps most of them, will have no opportunity to do the kind of job they could do, however, because of the conditions in which they must work.

Most will be forced to teach in curricula and with texts embodying that old-fashioned grammar which their training has proved to them falsifies the facts of the English language. In a larger high school they will typically be given from 100 to 150 students in at least five periods a day, and probably be asked to advise a class, and put out the school paper, coach debate, and direct a play besides. In a small school they are likely to have smaller classes but in at least two and often three subjects with even more numerous and widely varied extracurricular activities. Thus one of our recent M.A.'s, an admirably qualified teacher. told me some time ago that he taught six periods daily in English, American History, and social studies, and performed numerous other duties, of which the most burdensome was popping corn from immediately after school to the end of every basketball game.

Such competent English teachers are likely to find themselves out-numbered by the obviously incompetent: the basketball coach, the industrial arts teacher, the man in charge of driver's education, any or all of whom may be assigned English classes on

an emergency basis. Given an impossible teaching load, surrounded by English teachers whose own usage falls well below good standard English, and soon made aware that failure to pop enough corn is likely to have much more serious professional consequences than neglect of English classes, the poor English teacher often gives way to the current and is glad to escape in a few years into matrimony or into some career where results are expected but conditions more favorable to securing them are supplied.

The students produced by such teachers naturally have been given an inadequate training, especially in the skills of reading, writing, and speaking, all of which require supervised practice, just as baseball, football, and tennis do, if favorable results are to be secured. Forty per cent of the students here reported in a poll some years ago that they could remember writing no paper three pages long in high school, and most of the others could not remember writing more than five such papers. The teen-ager has little occasion for writing outside school, and how can he be expected to master so complex a skill as writing with as little as five practice sessions? Would anybody expect him to learn football adequately in five practice sessions? Incredibly inadequate as this preparation may seem, it is typical. I have taught in two good small colleges, one Southern military college, two state and three private universities, including Princeton and Yale, and I can testify that the bulk of public school graduates in all of these institutions are initially unable to write a

paragraph of decent prose.

Of course quality institutions such as Princeton and Yale bring their students up to a high standard very rapidly, not only by intensive work in English courses, but by frequent assignment of written work in many courses, most of which is carefully scrutinized for effective expression as well as for content; and good liberal arts colleges do nearly as well. In state universities of high caliber, an excellent beginning may be made in freshman composition classes, but thereafter the typical non-English major is evaluated chiefly by machine-graded objective tests. His occasional attempts to write horrify his instructors by gross errors which the instructors recognize but do not feel competent to eliminate because of limitations in their own time and their own training in written expression. Besides, instructors of other subjects feel they have to concentrate their efforts to secure competence in their own specialties. Not infrequently they appeal to the English Department for assistance, which usually the English Department does not have the facilities to give.

Some of the least adequate instruction I have heard of in my field occurs in teachers colleges because of the conviction of many professional educators that higher pay secured by teaching more students will attract better teachers and thereby improve standards. A friend with whom I studied in graduate school is now teaching English at a well known and supposedly superior teachers college. I have seen this man's file of recommendations, which indicate that he was a splendid, wide-ranging undergraduate and graduate scholar, and an enthusiastic and conscientious undergraduate teacher. However, at this teachers college he teaches four sections of composition to 160 students. If he were hurriedly to grade a paper for each student every week in fifteen minutes, he would have forty hours of paper grading alone, in addition to sixteen hours in the classroom, or a minimum of fifty-six weekly hours before he started to confer with students or keep up with scholarship in his field. He is well paid at this institution. That is why he went there. But can one suppose that paying him well can possibly enable him to do a good job of teaching there? After two years, he tells me he does not try to call in all the papers he is supposed to, and that he informs students who want to confer with him that he does not have the time to do them any good. Who can blame him? Who can think he will prepare prospective teachers in English adequately in this way?

Increasing class size in other subjects can only make still more universal the machine-graded test. TV instruction is certain to spread the evil further yet. A great teacher can lecture to 50,000 students on TV, but who is to read what they write? Graduate assistants or teachers aids who have themselves been instructed by TV? And yet we are told that in business or professional life the graduate must constantly express himself in letters, memoranda, reports, conferences, all requiring skills which he can never pick up by sitting in the back of a big lecture hall or in front of the TV camera.

So far consideration has been given only to the teaching of composition, but perhaps mastery of every discipline requires training in technique as well as in content. The surgeon surely must learn how to operate, the engineer how to construct, the musician how to play his instrument, the scientist how to run an experiment, the historian how to evaluate and interpret sources, the logician how to construct meaningful patterns of thought, the teacher how to adapt what he has learned to the understanding of others less advanced than himself. Every one of these techniques appears to be a skill comparable to that of learning how to write, which can never be learned by listening to a lecturer or watching demonstrations but only by each student's practicing a given technique himself, and the best way of rapidly securing competence in any technique would seem to be to practice it under the skilled supervision of one who has mastered

I suppose the implication of these remarks is that large-section and TV instruction will be useful for transferring information and stimulating interest but cannot possibly be useful in developing skills. Many courses can be run in this fashion in order to increase the average number of students instructed per instructor, with consequent increase in instructional salaries, but a sound education cannot be given entirely by such means. I wonder if the American people should not admit to themselves that there is no way of teaching their children and young people how to read, write, and speak that does not require concentration upon the job at least remotely equivalent to that required to teach them football and social adjustment. Nobody supposes that one can learn football without coaching or social grace without social mingling. Why should anybody suppose than one can learn how to write without writing?

HOWARD O. BROGAN Bowling Green State University, Ohio

Inferences, Judgments, and Reports in Freshman Composition

Anyone who has taught a freshman composition class is probably familiar with the frustration, despair and thousand natural shocks that come when the documented paper is turned in and he views the often inert mass of undigested "borrowings," directed to no apparent end and unredeemed even by accurate documentation. He may be equally familiar with the somewhat increased frustration that develops when he views the argumentative essay that he had hopefully assigned to give a sense of purpose to the documented paper. Without presuming to offer the solution to this instructional dilemma, I would like to suggest a solution based on four semesters of experimentation (embracing six different sections). It can accomplish many of the purposes that we have traditionally sought to accomplish by conventional research papers, argumentative papers and myriad pieces of exposition-based-on research; as such it can be adapted to the more conventional types of papers, or it can be used as a substitute for them.

The plan calls basically for a series of three papers concerned with one developing newsstory, preferably one that arouses strong emotions and for which a plenitude of newspaper and magazine accounts is available. I have several times used four fairly recent chapters in the segregation-integration struggle: the efforts of Miss Authorine Lucy to enter the University of Alabama, the moves for high school integration in Clinton, Tennessee, and in Little Rock. Arkansas, and the bus boycott in Montgomery, Alabama. Each student was permitted to choose one of these four stories on which to write the series of papers. These subjects all have the additional virtue of involving a number of concrete events, the advantage of which will be evident below. The stories assigned need not be current; students have shown interest in and developed successful papers from such less recent topics as the dismissal of General MacArthur by former President Truman in 1951 and the Detroit race riot in 1943.

The first paper stems from a class discussion of the distinctions between inferences, judgments and reports (using the distinctions made by Professor Hayakawa in Language in Thought and Action) and of various devices (such as "loaded words" and slanting) by which an account of an event may be biased. The student's problem is to analyze several (usually three) lengthy articles from the newsmagazines or newspapers and write a 1,000-word paper discussing evidences of bias in them. He is encouraged to choose what are ostensibly "rerather than admittedly interpretative feature stories. The particular plan of approach to the writing is determined by the student and the nature of the material he finds: sometimes it is a point-by-point comparison of the treatment of specific events, sometimes a general essay on kinds of bias as demonstrated by the articles, sometimes an even more general essay on how one of the individuals involved in the story has been favored or attacked in the articles. But, whatever the approach of a given essay, the assignment has the advantage of forcing the student to analyze carefully someone else's writing, evaluate it for bias, and then describe and prove for his reader the conclusions he himself has come to. Usually the documentation in this paper is worked into the text rather than supplied in footnotes; a bibliography is required, however, mainly as an exercise in

Second in the series is a strict report on the events of the story, a report in the Hayakawan sense that it is to contain nothing that is incapable of verification and is free of inferences and judgments. This, the simplest to describe, is usually the most demanding, the most challenging, for the student. It is also perhaps the most valuable: it demands that he be intellectually precise in his evaluation of what he reads and in what he writes from it; it also virtually forces him to use several sources and rephrase his material carefully; and it requires him to rely mainly on variety of sentence structure if he is to avoid monotony and sustain interest, since he is deprived of colorful words and attention-getting inferences and judgments. For this paper the student must supply footnotes and bibliography; thus through a writing assignment with a clearly defined end-the preparation of an objective report—he is introduced to

note-taking, documentation, the use of such library tools as the Readers' Guide and the New York Times Index, and to other disciplines usually associated with the conven-

tional term paper.

A third paper allows for further flexibility in an integrated series. This one I have usually assigned as a presentation of opinion on the story which the student has now approached from two angles. Here he is free to express his own evaluation of the entire series of events, the people involved, the rightness of the cause, or some other aspect that interests him most; here also he is free to make use of whatever judgmental devices he believes will be most effective in presenting his viewpoint. In this paper, since he has previously demonstrated his familiarity with the details of the story (since he is now an "authority," so to speak), he may not be required to document except where he feels the documentation will strengthen his case; and then may use either textual attribution or footnotes.

During the present semester a special class of freshmen, admitted on the basis of placement tests and high school record, are trying a variation of this last assignment. Instead of writing an expository paper of opinion, they are writing a more imaginative interpretation such as a fictionalized narrative or character sketch. One student, for example, is assuming the point of view of Abraham Lincoln on a visit to the University of Alabama campus in the period when Miss Lucy was attending classes; another is describing an episode, partly imaginary but utilizing his knowledge of actual events, that involved a Negro youth attending her first day of

classes at Clinton High School.

Of course, none of the writing assignments is given "cold." The freshman reader (in our case, Hayford and Vincent's Reader and Writer) supplies relevant material for class discussion of the problems involved; the writing of short papers of the same kind as the long ones (e.g., rewriting in strict report form a single biased newsstory) and related practice in documentation provide practical experience on a smaller scale.

Aside from the benefits peculiar to each paper, certain values deriving from the series merit mention. One is the evident benefit that can accrue from the student's increasing familiarity with a given subject. Another, perhaps less obvious, is the benefit of increased perception in analysis that results from approaching the same topic from a number of angles. A third is the opportunity this plans permits for the student to tackle one or two problems of the longer paper at a time, before he has to solve all of them in a single piece of writing; thus he concentrates on organizing a paper that utilizes borrowed information in the first assignment, but in the second, his organization problems are virtually solved by chronological arrangement, so that he can concentrate on proper uses of many sources for a stated purpose. In the last paper, he must simultaneously solve problems of selection, organization, documentation, and expression.

That this plan does not resolve all the difficulties of source papers in freshman composition and that not every student gains its various benefits is obvious. But my experience strongly suggests that such a plan can provide purpose and focus for the individual paper and for the whole series, a meaningful use of research methods and library tools, and an intellectually sound and satisfying unit of writing for most mem-

bers of a representative class.

WILLIAM U. McDonald, Jr. University of Toledo

The Remedial Writing Laboratory at Pan American College

Since 1947 the English faculty at Pan American College has tested and rejected three common approaches to the problem of unprepared students: letting them take their chances in ungrouped classes, requiring them to serve a one-semester apprenticeship in non-credit classes, and grouping them in special remedial classes. That none of these approaches provided a satisfactory answer is evident in their rejection.

The first approach was heartless and inconsistent with the basic philosophy of the college. The second built up a feeling of resentment in students and produced two

problems where only one had previously existed. And the third created a learning situation which was stifling both to the students and to the teacher.

Four years ago, almost with a feeling of desperation, the department initiated its fourth approach—the remedial writing laboratory. Each instructor was assigned one lab section, which met three times a week on alternate days.1 Students were enrolled in labs that matched their free periods, a practice which soon proved unsatisfactory because few students were able to do their remedial work with their class instructors.

In 1956 the program was modified and organized in its present form. The class schedule for the entire college was arranged so that no regular classes meet at the third period on Tuesday and Thursday. Instead, each English instructor conducts a writing laboratory for his own students.²

Soon after the beginning of the semester—usually after he has read two themes for each student—the instructor assigns to his writing lab those students who need remedial work. Attendance is compulsory if the students are to be eligible for a passing grade at the end of the semester.

The remedial program is centered around the writing process. The students write and write and write again. The assignments are geared to the needs of individual students, and as papers are completed, they are read with the students and criticized. Criticism includes showing students how to correct their errors. Then the process is repeated. The papers are not graded and do not take the place of class writing assignments. As soon as students reach and maintain for a reasonable length of time a satifactory level of performance in their class themes, they are released from compulsory lab attendance. Some welcome this release, where-

If additional help is desired, it is available

through conferences requested by the stu-

as others elect to continue their attendance to the end of the semester.

Although it is true that the laboratory program has not solved our problem (many students still do not reach the level of performance required to pass freshman English), it does seem to hold three distinct advantages over its predecessors:

- 1. It is free of the most objectionable features of the rejected approaches.
- 2. It provides a regular time and place for the individual instruction rarely possible in a full teaching schedule which includes freshman classes whose enrollments run as high as 25 students.
- Even more important to the teacher, it minimizes the negative aspects of remedial work.

PHYLLIS PHILLIPS
Pan American College, Texas

A Battle Plan for Freshman English

Joseph A. Rogers¹

When the Great Surge into higher education takes place, the crucial sector will be that of Freshman English. Hundreds of thousands of freshmen will divide their attention between College Algebra and Chemistry I, between History of Western Civilization and Sociology I, but they will converge on Freshman English *en masse*. The professional resources to meet them are neither in being nor in

prospect. In the face of this grim situation, our profession has done amazingly little planning. Only two proposals, to the best of my knowledge, have been put forward to meet the crisis: Professor Charlton Laird's Oregon Plan and Professor Harold Allen's suggestion, made at the Executive Meeting of CCCC in November, 1957, to establish several summer school centers at which thousands of freshly graduated English majors would

¹The instructional program runs from Monday through Saturday morning, and most regular classes meet three times a week on Monday-Wednesday-Friday and Tuesday-Thursday-Saturday.

²The only activity which takes precedence over the English labs is the all-college assembly, usually held about twice during each semester.

¹Saint Louis University.

receive intensive training in teaching Freshman English.

The purpose of this paper is to offer a third plan, or, rather, the nucleus of a plan. The proposal, no doubt, lacks detail that further consideration might supply, but I am impelled to advance it now because the first great waves of freshmen will soon be pouring into our lines. D Day will not, I suspect, turn into Debacle Day; the problem of numbers will not go unsolved. Our greatest danger is that a solution will be imposed upon us-one that we will find highly distressing. When we object we will be told: "Several years ago-as early, in fact, as 1950-the problem was clearly spelled out for you. After a few expressions of concern and a little discussion, you ended by doing nothing. In order to prevent chaos we have improvised a program that, however disagreeable it may be to you, is nonetheless an operating program."

We can spare ourselves such painful moments if we will act now. If we apply the resourcefulness, the flexibility, and the capacity for exchanging ideas that we claim our discipline develops, we can devise a workable strategy to meet the crisis. Happily, in the CCCC we have an organization in which ideas bearing on Freshman English can be weighed, considered, revised and acted upon. It was, in fact, in the discussions of this body that the idea to be set forth here was born.

Listening to traditionalists, structural linguists, and communicationists, I was haunted by the feeling that, despite the apparent differences among them, a considerable area of agreement existed. If this area could be defined, perhaps it might support a causeway across which all three battalions could move to higher ground, to pedagogic positions they could reasonably hope to hold, leaving behind lines in which all three battalions

are sure to be overwhelmed in the Great Surge.

In realigning our forces we could establish two salients. The major salient, the ground we must hold at all costs, is the humanistic one, the area in which this teacher deals with the thought and the expression of this student, the area in which person-to-person communication between instructor and student takes place. Although, as will be seen, this sector extends over only two-thirds of the front, it is so vital that all of our Freshman English teachers would be grouped here.

How then would the remaining onethird of the Freshman English front be held? Manifestly, it would not be held by teaching personnel; they would be concentrated in the person-to-person salient. In the deployment I envisage, the remaining one-third of the line would be fortified by fifty reels of film, (a number that would provide, with options, approximately one film each week in the academic year). These films would notrepeat not-merely present Assistant Professor Preceptus lecturing on unity, concreteness, coherence, and comma usage. Instead they would develop a fresh approach to Freshman English, drawing in almost equal measure upon two forceful streams of thought in our profession, that of the traditionalists and that of the descriptive linguists. The body of principles giving guidance and direction to freshman expression would rest upon the relationship, the accord, the harmony that exists between our culture and our language. The pattern of our civilization and the pattern of our expression are related patterns; the structure of Western civilization and the structure of English are congruent. These matching configurations mark, if I am not mistaken, for traditionalists and structuralists areasremarkably photogenic areas-that either overlap or are contiguous; for freshmen they offer relief from the dreary reiterations of high school English and an opportunity to study their language at deeper levels than they have met with before.

In groups of five-hundred, if we visualize a freshman class of one thousand, they would take their places in the auditorium; they would see and hear Assistant Professor Preceptus reviewing the content of the previous session and offering a few prefatory remarks to the present lesson. After a few minutes, three or four at most, the features of the Professor would fade, and, by a miracle of modern technology, they would be led along the pathways of Western man while they hear the Professor's voice commenting on the linguistic implications of what they are seeing.

If the importance of organization in a theme is the topic of the week, they would be led to an understanding of the role of organization in our way of life. Beginning close to home they would see a chart of the organization of their university, followed by a cinematic visit to the offices of the president, deans, department heads, and faculty members. They would then make a similar tour through the corridors of a typical American corporation, noting perhaps that the organizational patterns are roughly similar. Next they would witness graphic demonstrations of organization in an R.O.T.C. unit, in an Army assault team, in an Air Force wing, and in a Navy task force.

They would see that the principle of force concentrated at a point is as old as Western civilization itself. After viewing a few scenes of the confused brawls that battles were in pre-Hellenic times, they would see, by means of diagrams and movable toy warriors, how the Greeks at Marathon carefully drew up their slender battle lines and defeated the disorderly Persian hordes, winning a continuance of their precarious adventure in life directed by intelligence. They would see how the Romans, superior organizers, drew up

formations in which force was more efficiently concentrated, defeated the Greeks, and assumed charge of Western civilization. In Romanesque, Gothic, and modern architecture, in Renaissance painting, they would see the Western passion for form repeated again and again. In selected portions of Beethoven's Fifth Symphony, they would hear this passion translated into sound.

After the freshmen have seen numerous, varied, and vivid illustrations of the role of organization in Western civilization, they would see, through diagrams, outlines, and whole paragraphs shown on the screen, that a well-focused theme embodies a principle that has served Western man well for 2,500 years.

When the freshmen come to the unit on, say, concreteness, they might hear Robert Frost reciting:

When I see birches
Bend to left and right
Across the line of

Straighter darker trees, as scene after scene of New England landscape unfolds (color film, of course, would be extensively used). Then they might see and hear Winston Churchill thundering " . . . we shall fight on the beaches, we shall fight on the landing grounds, and we shall fight in the fields and in the streets: we shall fight in the hills; we shall never surrender. . . . ' After lingering on the Dover cliffs, they might traverse the road to Canterbury, gazing, with Chaucer, at the immortal pilgrims, noting the carbuncle on the Summoner's nose and the mole on the Cook's knee. Perhaps by this time many in the audience of five hundred might suspect that Frost, Churchill, and Chaucer were linked by a single strand in a long tradition going back at least to Antaeus, the giant in Greek mythology whose strength was doubled each time he touched the good earth and who died -as many a freshman theme has diedgasping for breath in the rarefied upper

air. In the closing minutes of the session, they would see examples of student writing enfeebled for lack of contact with the good earth. Last in this unit, they would see how such writing can be invigorated by substituting concrete words and phrases. The swift, dramatic changes that can be effected on the screen would make it an incomparably better medium of demonstration than a blackboard and a piece of chalk.

When the freshmen reach the unit on the sentence they should, through graphic illustrations using movable diagrams, readily appreciate that a sentence is a piece of structure. Through graphic illustrations and swiftly changeable diagrams, they could be led to see the absurdity of using the same subject-predicate-complement-modifier pattern over and over when their language offers many varieties of structure. Perhaps a few scenes of a football team running the same play repeatedly would help at this point. Certainly, the freshmen have a better chance of catching some of the fine insights into the way the sentence works if they can see a line of text at the same time that they hear it read by a skilled linguist. In the auditorium sessions the freshmen would see many lines of text, for the illustrations might lead them from a football field to the Parthenon to Cape Canaveral, but, in accord with the composition aims of the course, their attention would be directed chiefly to such apparatus of expression as outlines, paragraphs, clauses, and phrases.

Further detail would be out of place here. Manifestly, the detail of a project covering one-third of a year of Freshman English would be immense; within the scope of an article details can be no more than suggestive. Indeed, such details as are given here are intended to do no more than suggest the content of the generalis, the vein of broad principles guiding freshman expression. The actual content of the generalis would be worked

out by an editorial board assisted by dozens of consultants drawn from each of the three major bands in our philosophical spectrum: the traditionalists, the structural linguists, and the communicationists. The editors would supervise the preparation of these films at a single center and would establish, with the help of textbook publishers, a system of distribution.

Without doubt, all of these steps would involve great expense, perhaps as much as a million dollars. Here, of course, we would have to turn hopefully to the foundations. On an economic basis such an investment would prove immensely profitable; in fact, considering that it would pick up one-third of the Freshman English load, we can see that it would pay for itself in a single large state in a single year. Indeed, it could prove such a boon in classroom utilization that we might hope that some funds presently earmarked for building programs might be diverted into faculty salaries.

I am unwilling, however, to end this proposal on an economic note. I would prefer to reiterate the idea that the humanistic element in our discipline is indispensable, that in the maneuvering that lies ahead, we would do well to withdraw from extended lines we cannot hope to hold to narrower and higher ground where we can set up a humanistic salient in which, at a close personal level, this professor deals with the thought, the speech, and the writing of this student. For the living presence of the teacher no substitute is possible in Freshman English. Filmed lectures in College Algebra and Nuclear Physics have met with considerable success; filmed lectures in Freshman English take on the tone of the ersatz to a degree that destroys their effectiveness. Nonetheless, if properly used, film can be a valuable auxiliary. It can, for example, deliver us from the foothills of punctuation, capitalization, and syntax, freeing us to engage our students at linguistic levels appropriate to higher education. When we can concentrate our energies, we are likely to do a better job of preparing our students to communicate. Thus, film may help us qualitatively as well as quantitatively. Thus, in accord with Arnold Toynbee's thesis, we may by the response we offer to the challenge of the Great Surge, make the crisis an occasion for growth.

A Modest Proposal for Freshman English

HAROLD R. COLLINS¹

MEMO: A Proposal for Freshman

English

TO: Heads of Departments of

English, Directors of Freshman English, and Adminis-

trators

SUBJECT: The Last Reform of Freshman English

The scheme proposed below may seem visionary. But perhaps any fresh suggestion of a way to maintain standards during the oncoming "bulge" deserves attention, if only because it may prompt other and better plans to cope with a situation in which routine thought is futile.

The Scheme Proposed

1. Abandon Freshman English, including the remedial course. Yes, gentlemen, while we are at it, let's also abandon our hypocritical contrivance for whisking incompetent students home post-haste without violating their "democratic right to a higher education." Let's be honest and not admit those that are not likely to benefit from the system advocated in this memorandum—even if we must get enabling legislation.

2. Offer each quarter a series of lectures on grammar, rhetoric, spelling, style, and other matters involved in the art of composition. These lectures would be given in large halls seating at least two hundred students; they might be serviced with such aids and blandish-

ments as mimeographed materials. movies, filmstrips, and opaque projections. (We must steadfastly resist the unimaginative alternative of piping the whole series in from a big midwestern university. We must encourage and develop local ingenuity, not let it die out from disuse.) They would benefit from a division of labor among department members in accordance with the members' interests and talents. I myself should like to lecture on the sentence structure. The subject has a special interest for me, and I should like to experiment with special effects-throw the beautiful diagramed structure of, say, a Jane Austen sentence on a large wall, or disassemble such a sentence and reassemble it several different ways, by a movie cartoon technique. Quite probably the lectures would be more spirited and helpful than the run-of-the-mill classroom product. Students' attendance would be optional, but my guess is that the skeptical would be surprised at the attendance and the interest shown.

3. Set up a clinic or panel of composition consultants who would offer professional counsel from 9 a.m. to 4 p.m. and from 7 to 9 p.m. These consultants would (1) help students with term papers, reports, and other written assignments for their various courses, (2) tutor those who had been referred to the panel by instructors outraged at substandard writing, (3) occasionally answer specific questions about items in the exercises of

¹Kent State University, Ohio.

textbooks recommended by the department.

4. Allow students three years and three chances to pass a Writing Qualification Examination by writing an acceptable paper on an impromptu topic, the examination being scheduled several times each quarter or semester. Students would be allowed to use dictionaries and books of synonyms. The time limit would be generous, perhaps two or three hours. The liveliest-minded man in the department would make up the impromptu topics, which should be designed to try the mettle of the examinees and call out their powers of logic, organization, sensitivity and originality, as well as to test their knowledge of the mechanical conventions of writing.

5. Have these papers read by threeman committees of experienced Freshman English instructors. It might be expedient to allow an appeal to a board of appeal composed of veteran instructors. The president of the university might well announce that he would in all cases support the decisions arrived at in this

examining procedure.

6. After students have completed three years of college attendance or exhausted their three attempts (or whatever number are allowed) without writing a successful paper, dismiss such students from the university, no matter what the grades in their course work may be.

7. Require all students in all schools and colleges and divisions, even "secretarial scientists" and two-year agriculturists, to take the survey of literature or other solid literature course. Even TV quizmasters know that departments of English should get back into the business of teaching literature. Together with our other suggested changes, this reform would remedy the depressing "service department" air of some of our departments of English.

Administration of the Plan

1. Since no grade would be given for

the successful paper in the Writing Qualification Examination and no grade would be assigned for the independent study, it would perhaps be simplest to keep the plan separate from the credit-hour and quality point system (as are the qualifying tests in English usage, hand-writing, and composition in the Kent State University School of Education). Regulations on student course loads would have to be revised, naturally, to arrange a somewhat lighter load for the first two years, during which time most competent students would qualify in composition.

2. If they had qualified, transfers from the university would receive full credit for Freshman English, that is, would be credited as having satisfied the university in composition. If they had not qualified, they might be assigned such Freshman English credit as performance in usage, vocabulary, and reading tests seemed to warrant, by standards set up for this very purpose, somewhat as we might give gifted entering freshman credit by advanced standing examinations.

3. To anticipate complaints that it is not fair to withhold the degree from students who have passed the required course work, though perhaps such students might be entirely hypothetical creatures, the university might publish in the catalog and other official publications the rejoinder that graduate schools insist on qualifying examinations in two or more languages in their Ph. D. programs, that the state insists on qualifying examinations for lawyers, automobile drivers, and funeral directors.

Benefits of the Proposed Scheme

1. More enthusiastic participation of instructors, since they could, some of them at least, lecture on those matters in grammar or rhetoric that especially interest them, and they could teach more literature. Need we labor the point that every Freshman English instructor hungers and thirsts after a literature course

or two? The enforced specialization of our younger instructors (and some older one too!) in composition has had some unwholesome effects. Hasn't composition, cultivated in isolation from literature and other arts and the sciences, often tended to be burdensome to the instructors, and arid and unreal to the students?

2. Better motivation of students, since we could often demonstrate that better writing improved the quality of their course work.

3. Better content for student writing, since the students would be writing about subjects associated with their course work, that is, subjects of some importance about which they know or are learning something, and will not be presenting a bouquet of clichés, (2) rehashing (half-understood?) material from a journalistic reading text, or (3) describ-

ing life in the girls' dormitories or the thrills of the high school sports event.

4. The fostering of intellectual independence and initiative.

5. The opportunity for especially capable students to satisfy university requirements in composition much more quickly.

6. The production of decently written papers and examinations in all studies, and recourse for all instructors who have illiterate papers inflicted upon them.

7. Lower cost, since the lecture series, the literature classes, and the panel of consultants would require fewer instructors than the present systems, and since great economies in space might be effected.

8. Beautiful ease in handling large numbers, as anyone will realize who has administered or read a qualifying test of any sort.

National Trends in Remedial English

LEWIS A. LAWSON¹

The teacher of college composition is aware of the growing problem of remedial English. He teaches it, serves on departmental committees concerned with it, reads articles about it, and laments the fact of its existence with his colleagues. Yet, for all of his contacts with remedial English, he may not realize the extent of the problem. To secure valid evidence, I recently conducted a survey to determine the present status of remedial English in American colleges. The findings are presented in this article.

Since the cost of surveying every college in the United States would be prohibitive for an individual, I limited my survey to a selected group: the 285 colleges accredited in 1956 for teacher education by the National Council for Accreditation of Teacher Education. Responses came from 202 chairmen of Freshman English to whom questionnaires were submitted. The unusually high percentage of responses, 70.8 per cent, suggests the awareness of the problem felt by teachers throughout the United States.

Prevalence of the Remedial Course

Perhaps the most significant information revealed by the survey was the fact that almost half of the colleges responding offer some type of remedial English course.

¹Reading Laboratory and Clinic, East Tennessee State College.

STATUS OF REMEDIAL ENGLISH AT COLLEGES RESPONDING

To Questionnaires				
Type of	Privately	Publicly		
Course	Supported	Supported	Total	
Offered	Colleges	Colleges		
None	18	87	105	
Non-Cred	lit 5	44	49	
Credit	7	41	48	
	-			
Total	30	172	202	

As would be expected, most of the colleges offering a remedial course are publicly supported. Such institutions are financed by taxation; consequently, they frequently must admit deficient students who would be turned away at a privately supported college. It is surprising that there are any privately supported colleges which assume such a responsibility for their poorly prepared students.

Colleges Not Offering Remedial Courses

One hundred five colleges stated that they were not at the present time offering a remedial English course. They gave various reasons, the main ones being lack of money, lack of space, and lack of personnel. Other reasons given were the unwillingness to perform a job considered to belong to the high schools, and the belief that most of regular freshman English is actually sub-college. The most stressed reason given for not maintaining a remedial course was the belief that the course is valueless. Thirty-three of the 105 colleges stated that they had abandoned remedial English after satisfying themselves that the course was not doing the job it purported to do. Only six colleges not now offering the course indicated that they were contemplating doing so.

Colleges Offering Non-Credit Courses

Forty-nine colleges stated that they were at the present time offering a non-credit remedial English course. Of this number, twenty-two have been offering such a course for ten or more years;

twenty-one for less than ten years; and six did not respond to that question. It would thus appear that the problem of deficient students in English has existed for a considerable period of time. Four colleges stated that they planned to remove their remedial course from the regular curriculum, one to offer it only in the summer and the other three to offer it only by extension. Very few of the forty-nine colleges had any factual data concerning the effectiveness of their remedial courses.

Colleges Offering Credit Remedial Courses

Forty-eight colleges stated that they were at the present time offering a remedial English course for which credit is given. Various methods of handling the course were reported; seven different procedures were described. Twentyseven colleges offered no description of their courses, except to state that they did offer a remedial English course for credit. The most common procedure reported was that of requiring students to attend class five days a week for three hours of credit; ten colleges said that they employed this method. One university required four hours of attendance per week for three hours of credit. Three institutions reported that they gave credit but did not count the credit toward graduation! Two maintained non-credit courses which they required deficient students to take simultaneously with the regular freshman English course. Two others maintained remedial courses for students who were unable to pass a proficiency test after one quarter of college English. One university offered one hour of credit, and another two hours of credit for a three-hour-a-week course. As in the case of colleges offering non-credit courses, few could support the success of their course with objective data.

Location of Colleges Offering Remedial Courses

Another purpose of the questionnaire

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was to discover whether the remedial English course for college freshmen is peculiar to one section of the country because of the larger number of poorly prepared students graduated from high schools in that region. It was discovered that colleges and universities in every section of the country provide remedial English courses, either with or without credit for their poorly prepared students.

REGIONAL ACCREDITATION OF COLLEGES OFFERING REMEDIAL ENGLISH COURSES

Regional Accrediting Agency	Number of Colleges
New England Association of C and Secondary Schools	Colleges
Middle States Association of C and Secondary Schools	Colleges 13
Northeast Association of Colleg Higher Schools	es and
Western College Association	(
Southern Association of Colleg Secondary Schools	es and 24
North Central Association of C and Secondary Schools	Colleges 46

It will be noted that three regional accrediting agencies provided the great majority of the colleges offering remedial English courses; however, the proportion of colleges offering courses to colleges surveyed is about the same in all six agencies.

Total

Tests Used as Placement Instruments

A survey of the tests used for placement of students in remedial English courses is also pertinent. The survey revealed little agreement among colleges regarding the merits of placement tests. It can be seen that three tests were frequently used, but beyond those three lies a wide diversity. Almost twenty other

TESTS USED AS PLACEMENT INSTRUMENTS BY ALL RESPONDING COLLEGES

Numbe	er of
Name of Test Being Used Coll	eges
Co-operative English Test	39
Purdue Placement Test	17
American Council on Education Psychological Examination	14
Other tests	45
Colleges not reporting test used	87
Total number of colleges	202

placement tests were reported, but none of the twenty was reported as employed by ten or more colleges. Significantly, only ten colleges reported utilizing a theme as a placement instrument, and no college placed students in remedial English solely on the basis of a theme. Two colleges stated that they considered school rank for placement purposes. One college stated that students were placed in the remedial course upon the recommendation of an instructor.

Summary

In conclusion, almost half of the colleges surveyed throughout the nation were offering some type of remedial English course for entering deficient students. There were nearly as many colleges offering a credit course as there were a non-credit course. Few colleges seemed to have factual data about their remedial courses. There was little agreement in the choice of placement instruments. While thirty-three colleges had abandoned the remedial course, only six contemplated establishing it. On the basis of these data, it would appear that although the course in remedial English is still prevalent, the national trend is away from it.

"Honors" English for Everyman

A Report on an Experimental Course

COMMITTEE ON EXPERIMENTS

IN

ENGLISH COMPOSITION,
DEPARTMENT OF ENGLISH,
STATE COLLEGE OF WASHINGTON¹

In a recent issue of College Composition and Communication² members of the English Department at the State College of Washington reported on an experimental course in Freshman English. In that course the highest 5% of entering freshmen, assigned to "English 101-Honors," wrote essays on ideas inspired by complete books rather than by selections in anthologies, as in the regular composition classes. At the conclusion of their favorable judgment of the Honors program, which has been continued successfully for the last three years, the instructors observed: "Whether such a philosophy can be extended to the teaching of the other 95% of the freshmen, as some of us feel it should be, is a consideration for the future.'

That possibility was explored in the spring of 1958, when seven instructors extended the methods and philosophy of the Honors program to include 149 students in eight sections of regular English 102 in an effort to determine whether average, non-selected freshmen could cope effectively with whole books comparable to those employed as texts in the special Honors classes, and to see whether this method would yield performance equivalent to that of the normal English 102 composition sections. Students were expected to comprehend books thoroughly enough to be able to use them as a

basis for essays dealing not with descriptive facts or information but with significant and complex ideas. Rhetoric was not to be ignored but considered in context with special problems individual students actually encounter in grappling with ideas. The chief aim of this new course, then, was to urge persistent, sustained thinking about ideas generated by reading and discussion, and to encourage students to convert this thinking into firmly written, meaningful essays.

The instructors were given unlimited freedom in the development of course theory and selection of texts, with the tacit understanding that the quality of the established English 102 would be maintained if not improved. The three texts finally adopted were Thorstein Veblen's The theory of the Leisure Class, an economic study with an elaborately developed thesis; Crane Brinton's Making of the Modern Mind, an analysis of the historical foundations of modern thought; and Andre Malraux' Man's Fate, a novel.3 Since the course was "experimental," and thus required some preliminary evaluation of the student, the following test theme assignment, to be completed within a week, was given in all sections at the beginning of the course:

¹The experiment here described was conducted by Charles Blackburn, Irving Cummings, Murray Markland, Louis McNew, James Ruoff, Ruth Slonim, and Eugene Zumwalt. The article was submitted by Zumwalt.

²See "Composition for Gifted Freshmen, CCC, IX (February 1958), 58-62.

³The 1958-59 instructors (Nelson Ault, Irving Cummings, Murray Markland, James Ruoff, Ruth Slonim, and Eugene Zumwalt) have chosen different books: Ortega y Gasset, The Dehumanization of Art: White, The Organization Man: Freud, The Füture of an Illusion and Civilization and Its Discontents: and Dostoyevsky, Crime and Punishment. Students will also use the rhetoric text required in English 101, Barrett, Writing for College.

"The ideal of education is not related to content but to form; that is, it has to do not at all with subject matter but with intellectual technique, with instilling that habit of mind which enables the student to see not a small fragment or isolated scrap of information but a vision of how the part relates to the whole order and arrangement of life." In the light of your own educational experience evaluate the validity of this statement.

As might be expected, the results were depressing, revealing weaknesses in both the students and the test statement. Most students failed to construct adequate definitions, avoided or ignored obvious implications of the statement, expressed baffled defeatism in the face of what seemed to them hopelessly enigmatic abstractions, and, inevitably, made the usual errors in usage, mechanics, and organization. The inescapable conclusion was that many students were inadequately prepared for the abstract reading and difficult writing they were about to undertake. Then, later, there was some grumbling among students when they learned they were to read whole books instead of selections from a reader, or when they came to suspect that perhaps something more, or at least different, was expected of them than of their friends in the regular English 102 classes.

During the semester students wrote about eight to ten themes (usually 500-600 words or so each) and a "research" paper, all of which grew out of their reading and discussion of Veblen, Brinton, or Malraux. Each instructor assigned theme topics to suit himself. For example, one required students to relate ideas in the texts to their own experience, or to analyze these ideas in the light of current newspapers and magazines, testing Veblen's theory of "conspicuous consumption," for instance, against advertisements in The Saturday Evening Post or The New Yorker. Another instructor emphasized heuristic concepts and definitions from Brinton and Veblen, whereas still others stressed the nuances of philosophical meanings and implications in the texts. An illustration of the staff's choice of theme topics is as follows: "What implications about interests, problems, and stresses in the world today lie in Brinton's observations on the existence and inevitability of 'multanimity' "? Or, again: "Discuss those aspects of Veblen's theory which support Brinton's generalizations about the nineteenth-century attacks from the Left on eighteenth-century cosmology."

In writing the "research" paper, students were required to do more than simply collect information, and the technical paper of limited interest ("The Life Cycle of the Asian Dandelion," etc.) was discouraged. Instead, they were asked, as one instructor expressed it, "to deal with the meaning of information or ideas." One class was given a month to prepare a 1500 word essay on some aspect of intellectual history, e.g., the mass man: the idea in our time; while another group investigated areas of thought revealed by Veblen, Brinton, or Malraux, e.g., Freud's concept of religion, Albert Camus as existentialist, or the current crisis in American education. Another instructor assigned two briefer studies, one based on Veblen's theories in relation to American popular culture, another on a book "chosen because of expressed interest in some passage or topic in Brinton." In all classes students were instructed in the techniques of preparing the research paper, but the mechanics of the task were not emphasized nearly as much as in the regular English 102.

At the end of the term instructors agreed that a uniform final examination was inadvisable because it could not possibly accommodate their disparate teaching experiences. Moreover, because any evaluation of the students or of the course would be, after all, essentially subjective, it seemed preferable to permit instructors the freest exercise of their individual judgments. As it turned out,

one group of instructors gave their test essay a week in advance of the final examination period, to be completed and returned on the day the examination would otherwise have taken place; the second group assigned an appointed time for the writing of an essay in class. With both groups, however, testing was basically uniform in emphasis, requiring the exercise of critical, independent judgment. Two classes were given a week to prepare an essay on the following problem:

Malraux' novel is concerned with the nature of man's fate or condition. Take this novel as the starting point of your essay, analyzing the essential characteristics and circumstances of that fate or condition as they appear in the novel. Then move to the other two writers (Veblen and Brinton), and set out what seems to be their notion of man's fate or condition, being careful to note relationships among the positions of all three writers. Finally, and relative to what you have already written, develop your own notion of man's fate or condition. This last should be a closely reasoned argument and not merely a collection of facile opinions.

Another two classes that wrote essays during the examination period began with a consideration of this quotation from Brinton's Making of the Modern Mind:

Briefly, a proposition made in accordance with the methods of natural science has to accord with the facts of this world; it may not transcend them and it may not contradict them. Now two of the master generalizations of the democratic faith as it emerged in the eighteenth and nineteenth centuries, the doctrine of the natural goodness and reasonableness of men and the doctrine of inevitable unilinear progress toward human perfectibility on earth, either transcend the scientific attitude toward truth or contradict it.

The instructor directed Brinton's statement toward this theme topic: "Write a discussion of some single aspect of the relation of science or cumulative knowledge to what Brinton calls the 'Big Questions.' In still other classes students wrote essays about the doctrine of progress, the sources of evil in the world,

the importance of economic factors in history and society, points of similarity between Veblen and Marx, and other such problems raised by the three books studied and discussed during the term.

The results of the final examination, and the results of the term as a whole, were not, of course, entirely satisfactory. Several students failed the examination and consistently did poor work during the semester-because their essays reflected only partial assimilation of the assigned reading or an unwillingness or inability to come to grips with ideas; in a few cases it was all too evident that writing skill had not developed beyond that of average or even less than average English 101 students. The final grade distribution was somewhat lower than in eight regular English 102 sections; but on the basis of another comparison it was shown that these particular instructors ordinarily graded lower than the department average. These grades, then, are not necessarily a result of the course:

Fall, 1957	Spring, 1958	Spring, 1958
Regular 101	Experimental 102	Regular 102
A- 8.2%	A- 4.0%	A- 6.1%
B = 32.0	B-27.5	B-31.4
C-46.8	C-40.9	C-49.3
D-10.0	D-19.4	D— 8.0
F— 2.0	F-4.7	F-4.3
W— .8	W-1.3	W6
I — .8	I - 2.0	I - 0.

At the outset of the experiment instructors were not so optimistic as to imagine that the new program would produce the excellence they had come to expect of the Honors classes. In fact, one instructor reported that some of his students showed very little improvement at all in their writing, and that only a few developed any genuine control in dealing with complex ideas. He attributes these unsatisfactory results to three causes: (1) the students' resentment of the whole experiment; (2) the inferiority of some students, and (3) the quick discouragement of students who, initially finding the work "too difficult," excused themselves with plaintive assertions that "I don't understand it." In this instructor's judgment all of these students could have been more effectively motivated in the regular English 102 sections.

Another instructor found that students in the experimental groups wrote only slightly better, on the whole, than did students in the regular course. He stated: "For the students who tend toward C or better, I think that the working through a complicated and sustained piece of writing was challenging and (with ups and downs) generally useful. For students whose grade tends toward C- or below, I doubt very much if the use of an anthology or a set of books makes much difference in their interest or development." Although this instructor noted that the principal faults of his students ranged from an erratic, mindless tossing about of abstractions to a timid clinging to the precise wording in the texts, he felt, also, that the course made assignments which might otherwise have been merely mechanical-the precis, the summary, the outline-seem helpful and significant.

With these reservations, the instructors agreed that, on the whole, the results of the semester's work were gratifying. One reported that in spelling, punctuation, and syntax his experimental class improved at a rate comparable to that of other English 102 sections he has taught. The most dramatic improvement, according to this instructor, was in rhetoric:

Especially in techniques of organizing material, a fact which I attribute to our dealing with whole books rather than with fragments or chapters. Working through an entire book seemed to enable students to develop a firm grip on the author's thought. It gave them a solid ground, a basis for their own thinking. Using whole books instead of an anthology also had the effect of generating enthusiasm in class discussion. (This was about the liveliest composition section in my experience.) Themes were never dull,

and sheer enthusiasm may have accounted for their freshness of diction. But perhaps the most remarkable progress made by students was in dealing with abstract ideas. In their first assignments they demonstrated very little ability in finding their way through abstract writing, and almost no capacity for writing about abstract concepts, yet by the end of the term the majority of them—perhaps 80% of the class—gave tangible evidence of ability in these areas.

Hence the evaluation of the writing, although largely affirmative, was by no means uniform. It shows that the experiment was subject to all the complex variables of time, place, and human nature; and it certainly does not reveal that the use of these methods inevitably results in superior writing. Most of the instructors agreed, however, that their experimental classes improved at a rate at least equal to what they would normally expect of regular English 102 sections, and that in some instances-in a class as a whole, or more often in individuals-this new method of teaching composition yielded some exciting results. No instructor reported that the new method actually retarded progress, and most agreed that it offered possibilities for unusual development in thinking and writing.

Although sustained reading of mature books demands concentration, it is surely not too much to expect of average students: the fact is that most students accomplished it quite successfully. Nevertheless, the method militates against those few individuals who read haphazardly, neglect assignments, or resist comprehension, and it may even raise the crucial question as to whether a course should be elevated for the average and superior students or reduced for the incapable, the unprepared, or the unwilling. The general feeling of the instructors was that the quality of the course should be maintained to challenge and develop the average and better students, for whom it can be an extremely rewarding experience. Ideally, discussion in class becomes more meaningful, for it is devoted to the analysis of an entire complex of ideas; students assimilate a whole body of thought rather than elliptical excerpts and thus come to see how the configurations of one author's thought relate to another's-to see, for example, how the economic theories of Veblen find a meaningful context in Brinton's historical analysis, or how revolutionary violence in Malraux' novel might possibly erupt from the theories of Veblen. To see how ideas germinate and come to life in the actions of men would seem to be a vital moment in the educational experience, and in that moment there ought to be time also for an analogous germination, for intelligent, meaningful writing in which the student's insight penetrates beyond understanding to search out attitudes, allegiances, and opinions concerning the ideas he perceives.

If the course requires justification as Freshman English, it will find it most convincingly in the kind of writing that grows from such germination. Furthermore, the quantity of writing in these experimental sections equaled, and in some cases actually exceeded, that done in regular sections, while the quality of thought and style tended to be superior to that of regular sections taught by the instructors in the past. More significantly, students were continually urged to develop that philosophic attitude which leads to constant testing and probing for logical, historical, and cultural meanings. Nor would it appear valid to object that students might as well receive credit in economics, history, or philosophy, or that English instructors who cross over into

these fields are professionally incompetent poachers trespassing on sacred domains. For these instructors were not teaching economics, history, or philosophy per se, but simply allowing average students, as one instructor stated, to "meet squarely the complexity of thought which is the heritage of our consciousness and culture . . . and to realize that the control of such thought is not only basic for their writing but also an ultimate ideal of the educational process."

Response to the experiment, then, has been favorable, and even the least satisfied of the instructors who taught in the program feels that it ought to be con-

tinued. Another teacher said:

It is my impression that the use of three works that have sufficient relationship to encourage the student to correlate and synthesize has resulted in gratifying intellectual growth and some measure of writing proficiency. The weak student prospers less than the able student with this approach, but all grew more than they believed possible at the outset.

In summary, the instructors who taught the course are unanimously agreed that the use of such materials and methods is rewarding for students and teachers alike. Nevertheless, they do not wish to suggest that they have discovered the ultimate solution to the difficult and universal problem of making Freshman English both challenging and profitable. Yet, in the absence of any such ultimate solution, their experiment would appear to be at least a tentative step toward that mythical Promised Land where every students feels a motivation to write and a reverence for things of the mind.

A Plea Against the "Great" Greats

EDWARD STONE¹

I wish to begin with a simple, unoriginal proposal to arrangers of curricula in literature for the Freshman course: It reads: "Let us remove the Inferno, Paradise Lost, Hamlet, Gulliver's Travels, The Scarlet Letter, Moby Dick, and all other such great works." As their lover, I am determined to rescue them from the Freshmen. As their teacher, I am equally determined to rescue the Freshman from them.

I oppose them not, as Emerson complained of Jesus, because they are dead—better Chaucer than Faulkner, for that matter—but because their message was never meant for and cannot be meaningfully adapted to adolescent ears. I cannot think of a single great classic not written with its author's life's blood, and therefore not wasted on an age group that carves its names in trees. That they were not written for teen-agers is, I think, a good thing for teen-agers; but until we take this fact into consideration in our planning, it may be a very bad thing for the freshman course.

If we look over the great array of hallowed titles, we are struck, I think, with the soberness, the sombreness, the starkness of the vision of the people who created them. Is there an instance among them in which an anguished soul sought to find anything less than the very secret to the meaning of his existence, of man's life on earth? These men all had insights, epiphanies (whether like Christopher Newman's on the way to the Stock Exchange or Saul's on the way to Damascus). Without them there would have been no greatness. And by the same token without the possibility of person-

ally approaching these insights, no real understanding of them is possible. An understanding of Dante may come as early as 35, but is not likely to; and whereas it is probably not necessary to be old and blind to share *Paradise Lost*, I submit that it would be a big help.

Shall we begin with Hamlet? Well may we who find it on the Required Reading list devote the three allotted class periods to translating difficult passages into modern English or to exploring the reasons why the Prince kills the King only when he does and not before. Better the solid ground of textual explication or even of Princemanship than the quicksands of the Soul's revulsion-which is what the play is really about. "What is she, a human, gifted with divine reason, or a beast?" the sick Prince asks the audience in his first words in the play; "How long will a man lie in the earth before he rot?" are almost his last; to neither can he (or we) find a comforting answer, and for all the seeming acceptance of his fate in his speech to Horatio, this prince seems on his despairing way to Hell with no possibility of redemption. The same, it would seem, goes for his world as well. The very core of Prince Hamlet's nausea is the evidences everywhere he turns, of the human-all-too-humanness of mankind, whether of his mother's conduct in bed:

Nay, but to live
In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making
love

Over the nasty sty--

or of Yorick's conduct in the earth:

Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that

"Not Gulliver either?" you ask. "Not even if—for reasons of delicacy—we omit some sections from all four travels, or

¹⁰hio University. This is the slightly altered version of a paper which the author read in the panel on "The Study of Standard Literature in the Freshman Course" at the CCCC Convention in Philadelphia, March 28, 1958.

possibly merely from the fourth? Can't you leave us the precious annual privilege of intoning the Giant King's solemn pronouncement to the tiny Englishman:

... by what I have gathered from your own relation and the answers I have with much pains wringed and extorted from you, I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth?

No, this less than anything else would I let stay. I too have intoned the King's indictment with all of the intensity of an English instructor thwarted for some months past by his office mate, or department head, or journal editor, or neighbor, or wife. As for the students, I have seen their faces. That stunned look they displayed revealed no understanding-how could it?-merely amazement. Perhaps they concluded, as Ishmael would, that the poor King has "busted his digester." Certainly the savage indignation of the author-himself the shocking figure of a fine mind trained to logic, reason, faith, and consistency and going mad with finding everywhere about it illogic, folly, cynicism, and whim dictating the course of human history-this savage indignation can be no more than a phrase for them to transcribe and reproduce with hope (and misspellings) on an examination paper.

Let me make this point by its converse statement. I can recall a correspondingly classic indictment in the play Harvey some years ago. There is a place in that play where the question is whether the cab driver shall have his fare now or after Harvey, the amiable nitwit, has had his twisted grey matter straightened out in the surgery. "Oh, no!" cries the cab driver. "I want it NOW!" (He means he'll get a good tip from Harvey while Harvey is still nutty.) "I've seen 'em AFTER that operation. They're normal human beings then—and you know what b-----ds THEY are!"

Yes, I can still hear the roar that greeted that clincher. Truly, the b----ds KNEW what b----ds they were. Whereas, I submit, the freshman who occasionally grunts understandingly at the Giant King's clincher is merely thinking of the so-and-so who stole his girl (already being replaced) or dented his fender (already repaired). But as to "where savage indignation can no longer lacerate the heart"—no, not for another twenty years, possibly.

And no Moby Dick. We can learn from Melville why Ahab is with the Pequod on this fiery hunt, and why Ishmael is with it; and merely keeping either or both in mind we know why the STUDENT is NOT with it. Take Ahab's

plight:

All that most maddens and torments; . . . all truth with malice in it; all that cracks the sinews and cakes the brain; all the subtle demonisms of life and thought; all evil, to crazy Ahab, were visibly personified, and made practically assailable in [the white whale]. He piled upon the whale's white hump the sum of all the general rage and hate felt by his whole race from Adam down; and then, as if his chest had been a mortar, he burst his hot heart's shell upon it.

What can-or should-a boy make of this?

Or Ishmael:

Though in many of its aspects this visible world seems formed in love, the invisible spheres were formed in fright... Is it that by its indefiniteness [the color white] shadows forth the heartless voids and immensities of the universe, and thus stabs us from behind with the thought of annihilation, when beholding the white depths of the milky way?

The patient teenager will find this bewildering, incomprehensible; the impatient one will find it a colossal bore. Not in this way is the cause of Melville served. Nor of college education.

No Hamlet, no Gulliver, no Moby Dick. No, none of the Great Diabolists—they with the soul-seared image of the universe. Nor Job. Nor Candide. Not because they are diabolists, however, but

because they are beyond the reach of the very young. For one may be a Great Beatific and be equally inaccessible. That is why I also remove *Paradise Lost* and the *Inferno* from the curriculum of the Freshman Course. No more will I permit God to speak:

I made him just and right,
Sufficient to have stood, though free to fall.
Such I created all the ethereal powers
And spirits, both them who stood and them
who failed:

Freely they stood who stood, and fell who

fell.

Not free, what proof could they have given sincere

Of true allegiance, constant faith or love, Where only what they needs must do, appeared,

Not what they would? what praise could they receive?

What pleasure I from such obedience paid. When will and reason (reason also is choice)

Useless and vain, of freedom both despoiled, Made passive both, had served necessity, Not me. They therefore as to right belonged. So were created, nor can justly accuse Their Maker, or their making, or their fate, As if predestination overruled Their will, disposed by absolute decree

Or high foreknowledge; they themselves decreed

Their own revolt, not I. If I foreknew, Foreknowledge had no influence on their fault,

Which had no less proved certain unforeknown.

Do I hear protests of outrage? Honestly? Nor rather private murmurs of sympathy?

Myself when young did eagerly frequent Milton and saint, and heard great argument About Free Will and about, and evermore came out

By the same door wherein I went.

If so, how can we in good conscience require the 17-year olds to wander in that maze? But really there is no need for such soul-searching. The problem is purely a theoretical one. For that eloquent passage is seldom if ever to be found in a widely used anthology of English Literature. The magnificent description of Satan & Co. on the Burning Lake? Yes! The grandiloquent speeches

in Pandemonium? Yes! Always! The lyrical digressions here and there? Yes—even the one opening Book III, from which book I drew that long passage a moment ago. But not the passage itself, WHICH IS THE INDISPENSABLE RATIONALE, mind you, OF THE ENTIRE EPIC! For IT had to go to an unabridged Paradise Lost, such as one finds only in graduate courses. So removing Paradise Lost from the Freshman curriculum will be no problem at all: IT HAS NEVER REALLY BEEN IN IT!

For the same reason—no Dante. In this connection let me recall the autumn when, Ph.D. clutched tightly in my hand, my mind crammed with the data of English and American Literature, I ventured forth to a position that asked of me very little literature of any kind but that little of the CONTINENTAL variety! How feverishly I pored over the Inferno as teaching time drew near, wanting only to discover its meaning and hoping to find it out before the students found ME out! Fond fancy! There was, I later saw, as little danger from the one as from the other. For nowhere in the copious excerpts from the Inferno that our very fine anthology provided could I find the RATIONALE of the book. Persistence led me to Canto XI of the unabridged Inferno, and I finally had my wish. There I was squarely in the middle, not of the road of this life, but of Aristotle and his categories of sin. So I bravely brought this vital canto into my classroom (as I, and doubtless you, have done with Book III of Paradise Lost) and at least made it accessible to my students, in effect inviting them to share my discovery. Since then I have understood why editors of anthologies generally detonate THAT charge. Even now I ponder over Canto XI. You will understand why, then, I am not willing to agree that a 17-year-old can grasp it. The "picturesque squalors"-as Dorothy Sayers called them-of Dante's Hell, yes. Paolo and Francesca, yes. Ugolino, yes. But the drama of the Soul's Salvation?

Accordingly—and finally—no Scarlet Letter. No more will my voice vibrantly and eagerly plead Hawthorne's cause; no more outline the three grades of sinners on college blackboard (if I can resist the temptation). The only sin in that story that 29 out of a class of 30 freshmen can honestly be said to be interested in is the only one, I would say, that Hawthorne himself was not interested in, the one that was committed before the story even opened. And small wonder. Why cannot we adults admit that THAT bottle is labeled "NOT FOR ADOLES-CENTS"?

Well, then, WHO FOR? For seniors, perhaps. They say—and I believe them—that a 20-year-old is far more than 3 years more understanding than a 17-year-old. If so, perhaps Moby Dick and Paradise Lost are for him. But better still, for the adult, whether at home or in

adult education. (And I'm waiting for the craven moguls of TV to bring them into our living room. The recognized clergy is already there—why not the great lay clergymen of the centuries?)²

Meanwhile, a world of great literature is left to the Freshman. Romeo and Juliet is left, if Hamlet is not. Macbeth is left. (But remember, no Othello.) A Modest Proposal is left. So are Milton's sonnets. And The House of the Seven Gables.

If not all, that is, surely a great part of the world of literature is before our youngsters, if only we, their Providence and their guide, will lead them to its entrance. Only from the Paradise of the Very Great Masters will we bar them. But THAT barrier let us make a STRONG ONE!

2Since writing this, I have discovered that this has already been taken, albeit in New York City only. I refer to the SUNRISE SEMINAR. Imagine, Stendhal at 7:00 a.m.! Why, Brentano's stock of The Red and the Black can't begin to match the sudden demand. (But NOT of 17-year-olds, I'll bet!)

CCCC Convention, 1959

THE ROVING REPORTER

Your roving reporter begins his report on the San Francisco convention in belated admiration of the smooth facility with which Frank Bowman covered earlier conventions. Where so much happens and one person can be at only one place at a time, how is it possible to select and assemble in such a way as to represent the true spirit of the convention as a whole? However, the thing must be achievable or Frank could not have achieved it. His successor will try, but feels, humbly, that the convention was much more comprehensive and important than his coverage can portray.

Your reporter had got settled in the Sheraton-Palace at a good hour Wednesday evening, so had no difficulty getting downstairs Thursday morning in time to observe the first eager motions of Program Chairman Glenn Leggett and Local Chairman James Squire. They and their henchmen and henchwomen were bustling about by 8:30, setting up registration tables and placing signs and posters in the long corridor assigned them. By 9 a.m. or a little earlier, registration was underway, and name tags began to blossom on blouses and lapels.

By 9:00 most of the Executive Committee members had discovered that Room 2060 is on the 2nd floor and not the 20th, and Chairman Al Kitzhaber called the committee to order to consider his agenda of 25 items, one of these alone listing 8 reports. Somehow, he plowed through the entire listing in the assigned three hours. Our new secretary, Falk S. Johnson, in his first official report is providing the details on what happened in this session. It was a lively one, and your reporter believes at least some of the motions passed will prove for the good of the order.

With early visiting and informal lunching out of the way and name tags in place, the delegates assembled in the Gold Room (San Francisco still commemorates Sutter and the Gold Rush) to fill completely the large ballroom. Here they heard words of welcome from CCCC Chairman Kitzhaber and San Francisco Board of Education President Mrs. Lawrence Draper. With the always able and gracious Francis Shoemaker moderating, papers followed on Linguistics, Semantics, and Rhetoric, by, respectively, Donald Bird, S. I. Hayakawa, and John Sherwood. Professor Bird (Los Angeles State), knowing that the term linguistics induces mild or severe fever in all English teachers who come near it, put his hearers at ease immediately by announcing that he had come not to bury Cicero but to help him. "Don't let anyone turn your composition or communication course into introduction to linguistics," he warned. However, he continued, despite their use of a terminology unfit for man or beast, the linguists have made and are continuing to make some needed explanations about the nature of language and how a living language changes and must change. Linguistics is building a better mousetrap than traditional grammar did. Professor Havakawa (San Francisco State) resumed his good-natured feud with American Advertising and exhorted teachers to assume responsibility to save their students from undergoing paralysis and stupefaction, and to enable them to distinguish sense from nonsense. Professor Sherwood (University of Oregon) defended rhetoric as an art, which does not aspire to be a science—is rather something between chaos and science, which may help save us from both. Semantics and linguistics are subjects of study; they observe what is, whereas rhetoric is active and tells us what to do.

The pulsating heart of CCCC from its inception has been its workshops. Here teachers from Maine and Florida, from Indiana and Illinois, from Nevada and Montana, meet and pool their problems and programs, discuss what they have been doing and what they hope to do. The 1959 convention had more panels and fewer workshops than most earlier ones, but the bustle after the first General Session ended showed that again the workers were eager to have at their work. Rooms for the workshops were not in the printed program; consequently workshop seekers had to rely on posters. Your reporter, seeking to consult the large poster list adjacent to the registration table, felt deep sympathy for the young man posting when his tripod collapsed and all the room assignments lay scrambled on the floor. He stared at the heap a moment in dismay. Apparently he had relinquished his master listing, for presently he left while information-seekers wandered, wearing expressions of defeat. Fortunately there was another master listing on the Second Floor which did not collapse, also generally adequate room postings.

Workshop attendance was copious, ranging from about 30 to 50 or more. The workshop on Literature in the C/C Course became so large it had to be divided, and some other workshops were in effect panels, partly because of size and room arrangements, partly because officials prempted most of the available time. The liveliest controversy and the wildest pipe-waving were found, not surprisingly, in the Linguistics workshop, which tabled for another year the at-

tempt to relate linguistics to the C/C course in favor of elucidation of the supposedly revolutionary book, Syntactic Structures (Noam Chomsky, The Hague, 1957). Apparently the Epiphany experienced by some of the readers of this book had been so great and recent that they were still in a somewhat confused, though happy, daze. It was quite a shock for your reporter to go directly from the Linguistics workshop with its talk about the validity of intuitional responses and the happy thought that a child has mastered grammar intuitively by age five to the Remedial workshop with its talk of sub-freshman and sub-subfreshman work and doubt that papers should be graded for content because of the necessity for keeping the emphasis on mechanics. Yes, work continues to go on in workshops, on both the theoretical and the practical aspects of teaching composition/communication; conventioneers could choose their meat, and attendance distribution was relatively good.

A new feature of this convention was the Friday p.m. round-up reports on the workshops. The inimitable John Gerber introduced the five brewers of this new "distillery." Their distillation will be available in CCC later. James Sledd (Univ. of Calif., Berkeley) gave the general summary, counseling moderation. Some of the wisest among us, he said, are engaged in confusing the ignorant, and there is growing evidence that the worst enemy of the humanities today may be the humanist. "One is not necessarily a prophet because he is in the wilderness and crying."

As the CCCC grows, inevitably panels will tend to displace workshops. In a way this is unfortunate, but there must be some provision for our growing membership and convention attendances; if not all can find opportunity to discuss, at least all can listen. Your reporter attended several panel sessions and heard a number of good papers, all of which, to-

gether with those he did not hear, will be reported in the October CCC. Panel 5, "Recent Developments in Certification and Teacher Education," was not so well attended as the importance of the subject would seem to warrant, but interest was high and papers were good. Panel 6, "The Library Paper and the C/C course," was given over to researchwriting from assembled source materials, thus making its title somewhat of a misnomer, but recognizing a trend, induced partly by teacher preferences and partly by library limitations. Your reporter took an early Saturday morning walk to find Panel 15 at the San Francisco State College Downtown Center, and felt triumphant, as he always does when adventuring, to arrive at the right place in good time. Here three creative writing teachers, including Walter Van Tilburg Clark, agreed that creative writing can be taught in college, to suitable students, successfully enough to justify the programs. Besides, a creative writing course can be, in special instances, more beneficial to a given student than a series of psychiatric treatments! Another pleasant if hurried walk brought your reporter back to the Sheraton-Palace (from a completely new angle) in time for Panel 16 on Advanced Linguistics. The advanced linguists proved much more relaxed and constructive in their presentations than had their younger colleagues in the work-

Friday night saw a double-header general session, the opening of the State Convention on English of the California Association of English Councils and the second General Session of CCCC. Featured speakers were, respectively, Joseph Mersand, NCTE President, and J. N. Hook, NCTE Executive Secretary. Convention weariness, often apparent by this stage, did not prevent a large and loyal attendance at both sessions. The Informal Reception scheduled for 9:45 could not begin until nearly an hour later, but

it all added up to a full and happy evening.

Saturday noon brought the annual CCCC Luncheon, with Al Kitzhaber presiding and Stephen Spender the speaker. A large attendance heard Spender speak, more as educator than poet he said, on "Can You Teach Poetry?" You can, he indicated, if you can teach anything and if you proceed wisely. In teaching appreciation of poetry to the young, you should start with the contemporary, even if it may not be the best. Do not, however, allow yourself to be trapped in the contemporary, but get to the established classics eventually. Recognize that the poem competes with science as a way of explaining complicated experience. Recognize also that although analysis is useful, some poems defy analysis and are the more rewarding for their defiance. Can you teach students to write poetry? In America, creative writing fills a peculiar need, comparable to the cafe in Europe. To some extent you can teach poetry, but be sure to use a light touch.

After the luncheon adjourned, the Sheraton-Palace lobby was full of college English teachers checking out and saying hurried goodbyes to old and new friends, and publishers' representatives in the Rose Room were busily disassembling their very attractive exhibits, centers of much interest throughout the convention despite competition from full programs. Nevertheless, when the State Convention Banquet convened at 7:30, a number of CCCC members were among the survivors present. This was a meeting of reports, culminating in Henry Nash Smith's

report on the Basic Issues Conference. Smith stressed the need for the establishment of a "community of English teachers," since different segments have been too unaware of the problems of others and some things done in the name of teaching of English have been horrifying. The Conference had succeeded in sifting the basic issues down to 35, which seems to this reporter still an unwieldy number. Probably the basic-basic issue, Dr. Smith suggested, is that between the English teacher and society. Society wants him to provide practical instruction in communication for material success in life; he prefers to develop literary appreciation-shall it be both or one or which?

Your reporter has used his space, and yet left significant areas untouched. He could testify but little of the inspired (or stimulated) words of wisdom dispensed over barroom tables late at night, of the publishers' hospitality parties on Friday afternoon, of talks by two and threes and fours in hotel rooms and the new texts which may result therefrom. He can relay Falk Johnson's report that placement interviewing continued briskly throughout; some mail will need to be addressed differently next year. For colorful San Francisco, he could find only a few hours, but following Harry Crosby's guidance led to an enjoyable and useful luncheon with the CCC Editorial Board at the restaurant El Prado; and with a colleague he rode the cable car on Powell Street and dined at Fisherman's Wharf while sunset made brilliant crimson and yellow the fabulous Golden Gate.

On to Cincinnati!

Secretary's Report No. 26

FALK S. JOHNSON

Minutes, Meeting of Executive Committee, Conference on College Composition and Communication, Room 2060, Hotel Sheraton Palace, San Francisco, April 2, 1959, 9:15 a.m. to 12:05 p.m.

Chairman Albert R. Kitzhaber, presiding, introduced those attending: Beal, Christensen, Crosby, Fisher, Friedrich, Griggs, Hook, Ives, Jackman, Johnson, Kallsen, Leggett, Macrorie, McCrimmon, Roberts, Robinson, Shoemaker, Squire, Sullivan, Tyler, Williams, and Wilson.

Earlier minutes, having already been published, were not read; but several of-

ficers gave reports:

Associate Chairman Glenn Leggett said that the 1959 program had proved enormously complex, involving more than 250 participants and more than 2500 letters.

James Squire, Local Chairman, 1959, announced that \$3700 had been received from exhibitors and that almost 700 advance registrations had arrived. He predicted that the 1959 meeting would be well attended and would pay its own way.

Gordon Wilson, Local Chairman, 1960, reported that arrangements had been completed for the CCCC to meet at the Netherland Hilton Hotel, Cincinnati, March 31 through April 2, 1960.

The Local Chairman for 1961, Paul Sullivan, told of his inquiries about suitable hotels in Washington, D. C. He was empowered by the Executive Committee to choose the hotel and to select one of two dates for the Conference: either in the week before Palm Sunday or in the week after Easter. The possibility that members of the CCCC would receive flat rates for rooms at the hotel was discussed, but no action was taken.

Reporting for the Committee on a Handbook for Local Chairmen, Willis C. Jackman said that the handbook had been completed. The Chairman suggested, with the tacit approval of the Executive Committee, that 100 copies of the handbook be produced and that the handbook be revised annually by the current local chairman.

The Treasurer, J. N. Hook, presented his report, which showed that the balance on hand March 1, 1959, was \$4,019.95, compared with \$3,317.14 on March 1, 1958. He also said that membership (including subscribers and institutions) on March 1, 1959, totaled 2377, compared with 1959 on March 1, 1958. In addition, he presented a tabulation of the geographical distribution of membership.

The editor of College Composition and Communication, Cecil B. Williams, distributed a written report. He said that the choice of a new cover for CCC has been handicapped by the cumbersomeness of the name of the journal and of the organization itself. After much discussion of the names, Chairman Kitzhaber was authorized to appoint a committee of three to consider the matter further and to report to the Executive Committee in November, 1959. Meanwhile the editorial board was instructed to select one of the new covers already designed with the present name.

Also discussed at some length was a proposal that reports on individual workshops should not be published in *CCC*, but should be replaced by a single consolidated report prepared by a conference recorder. The decision was that the individual reports should continue to be published, supplemented by an analytical article on the highlights of the CCCC program.

In addition, a question was raised as to whether reviews of freshman English textbooks should appear in CCC or in College English (CE). One suggestion was that capsule reviews should appear in CCC, survey reviews occasionally in CE. A motion—that the editors of CCC and of CE should decide about the distribution of such reviews in the two publications—was passed.

Another proposal—that a committee should make an annual evaluation of freshman English textbooks and publish this evaluation in *CCC*—was tabled by a motion.

The Executive Committee agreed that *CCC* is more accurately described as a "journal" than as a "bulletin."

There was a brief discussion of whether the CCCC Placement Service should actively and aggressively expand its work or remain passive, functioning merely as a convenience for the people attending the CCCC meetings. The consensus seemed to be that the Service should continue its present passive role.

Reporting for the Committee on the Preparation of Linguistic Materials, Sumner Ives stated that a request for funds from the American Council of Learned Societies had not been granted and that application for such funds would be made elsewhere. He also said that a tape recording on intonation had been prepared and would be reproduced for any one who sent him a blank tape.

Richard S. Beal, of the Committee on Liaison with Other Professional Organizations, requested clarification of the objectives of this committee. After discussion, a motion was passed that this committee be abolished and that future questions of liaison be dealt with by the three chairmen of CCCC.

Two actions were taken involving the

relationship of the CCCC to the NCTE: Hook moved that the three CCCC members of the NCTE Board of Directors continue to serve through the 1959 meeting and that thereafter the three chairmen of the CCCC serve on this NCTE Board. The motion was passed. In addition, Robert Tuttle was elected to serve for three years as CCCC representative to the NCTE college section, succeeding T. A. Barnhart.

Chairman Kitzhaber announced that he planned to appoint five members to the Future Directions Committee. Then several items on the agenda were referred to this committee: (1) the problem of the relationship of the Advanced Placement Program to composition courses; (2) the question of whether or not the CCCC should restrict its interest to the freshman year in college; (3) the proposal that future CCCC programs should have a different pattern-for example, should be simplified and have fewer parts and participants; (4) the suggestion that the CCCC should sponsor and seek financial aid for a workshop on communication theory; and (5) the recommendation that the CCCC seek support for and undertake a study to evaluate the various methods of teaching freshman English.

After considerable discussion, the decision was made that advertising should not be carried in the printed CCCC programs.

Volunteers wanting to study the papers submitted for the NCTE Achievement Awards were invited by the Chairman to communicate directly with J. N. Hook.

The meeting adjourned at 12:05 p.m.

Secretary's Report No. 27

FALK S. JOHNSON

The Luncheon Meeting of the Conference on College Composition and Communication was held in the Grill Room of the Sheraton Palace Hotel, San Francisco, April 4, 1959, at 12:15 p.m., with Chairman Albert R. Kitzhaber presiding.

After introducing the CCCC officers and guests at the speakers' table, Chairman Kitzhaber presented Stephen Spender, who spoke on "Can You Teach Poetry?"

The meeting adjourned at 2:15 p.m.

Among the New Texts

COMMUNICATION SKILLS, King Hendricks, Hubert Smith, Moyle Rice, and Rex Robinson (J. W. Stacey, Inc., 280 pp.,

\$5.00, Paper)

This publication, the carefully worked out syllabus of the Communications Skills Program at Utah State University, merits the attention of freshman program planners. In addition to a "Progressive Series of Integrated Study and Practice Assignments" and a particularly interesting method of recording student progress, the book synopsizes many of the principles taught in communications classes. The treatment of "the non-static nature of language" and psychological "blockages" is fresh, a significant departure from some traditional English composition courses. Surprisingly, of the fifty-one "models" of writing, twenty-six are poetry, and thirty-seven are pre-1910. The fourteen page handbook of grammar and usage is traditional, prescriptive, and H. C. inclusive.

READING FOR UNDERSTANDING, ed., Maurice B. McNamee, S. J. (Rinehart, 552 pp., \$4.90). Free teachers manual by John

Gerrietts.

This anthology, approved by the Society of Jesus, is aimed at a restricted audience. Diversely-oriented readers may raise their eyebrows at references to the "psuedo-deductions" of Hans Zinsser and the "faulty premises" of Huxley and Bertrand Russell. Selections "mutually contradictory" are avoided. Besides collections of essays calculated to help the student understand description, the essay, short story, drama and poetry, other essays help the students understand the "purpose of a college education," "the order of the universe," "the origins of western civilization," and the "hero." The anthology is rich and substantial, containing

114 quality essays, short stories, and poems.

AUTOBIOGRAPHY OF BROOK FARM, ed., Henry W. Sams (Prentice-Hall, 271 pp., \$1.95, paper).

As its unusual title suggests, this book is a kind of personal record, the story of Brook Farm as told in letters and journals and other papers by the people most intimately associated with it. The materials are arranged in the order in which they were written, beginning with the early stages of Brook Farm as described in such documents as Emerson's journals and the letters of the Ripleys, Margaret Fuller, Elizabeth Pea-

body, Hawthorne, and others.

The book has five divisions: "From the Beginning to the Earliest Articles of Association"; "From Association to Phalanx"; "From Phalanx to the Fire"; "The Last Days"; and finally "Brook Farm Remembered," which is made up of letters and other accounts written after Brook Farm had been abandoned—some of them "when even the youngest of the boys and girls of Brook Farm had grown old." Each section is prefaced with a short commentary by the editor; there are bibliographical notes; there are suggestions for study of the material and for final papers; there is a convenient index.

The uses of this book are numerous. It is, first of all, good reading—not only for its information about one of the most interesting experiments in American history, but for its revelations about human beings, its descriptions of the land as it goes through the changing seasons, its often magnificent prose. It contains material that will not go out of date; it provides the student opportunity to work with essentially primary materials; it is suitable for a course in either

composition or American literature. N. C. MODERN PROSE: FORM AND STYLE, William Van O'Connor (Thomas Y. Cro-

well Company, 562 pp., \$4.50).

This anthology, planned for use in freshman English courses, has ten sections arranged in a sequence which, the author claims, will "pace the student's progress from his first freshman theme to his final term paper." It begins with a section called "Notebooks and Journals," intended to encourage the student to jot down impressions and observations, and presumably to help him develop greater awareness of what goes on around him and to write naturally and easily. From personal observation and experience he is directed gradually into objective reflection and evaluation, and finally an extended and documented term paper.

MODERN PROSE: FORM AND STYLE is a book which even the teacher will pick up and read for fun. It contains jottings from notebooks and journals, bits of biography and autobiography, letters, book reviews, and essays formal and informal on a multitude of significant and interesting subjects. Except for the section "Traditions of English and American Prose," the readings are by eminent twentieth century writers, from Samuel Butler (who died in 1902) to Malcolm Cowley, William Faulkner, E. B. White, Robert Penn Warren, and many others who are, happily, still with us. One of the book's most charming inclusions, by the way, is a group of F. Scott Fitzgerald's letters to his daughter.

THE ART OF THE ESSAY, ed., Leslie Fiedler (Thomas Y. Crowell, 640 pp.,

\$4.25).

For some years now, the essay has not been a popular form of reading among college students. There are indications, however, that it may be on its way back—at least among the best students: the formal essay because it provides a direct approach to ideas; the informal or familiar essay because it is helpful in the process of self-discovery, something the new generation of students, we are told, is much interested in.

"The Art of the Essay" should be a stimulating book for college students. It contains the best of the classic masters of the art, such as Montaigne, Hazlitt, Lamb, and others; it contains also some of the best of the moderns—the exciting thinkers and the distinguished writers. Part One is entitled "The Discovery of Self"; Part Two, "America," with some essays on European attitudes toward America; and Part Three, "Ourselves and Our Culture," both mass and "high."

The book includes the inevitable exercise questions, which if one has an aversion to them, can be ignored, for they are all in one place—at the end.

N. C.

ROGET'S COLLEGE THESAURUS, ed. by The National Lexicographic Board (Signet, 414 pp., 50 cents, paper).

Roget's well-known thesaurus certainly needs no introduction. All one needs to know about the latest edition of it is this: the entries have been arranged in alphabetical order, making an index unnecessary; and new words, phrases, and synonyms have been added by the hundreds, among them the latest colloquial and slang terms. N. C.

CCCC Bulletin Board

EDITORIAL NOTE. Many, though perhaps not the majority, of CCC's readers are old enough to remember the vogue of Luigi Pirandello's play with the intriguing title, Six Characters in Search of an Author. Manuscripts coming in lately suggest a paraphrase as a description of our CCCC membership: Two Thousand Teachers in Search of a Course. In this issue, the first two articles explore the possibilities of an American Studies approach to the course; the next two deal

with the philosophy and the applications of the Communication approach; the next one suggests that what we need is a set of qualifying examinations for English teachers comparable to "Bar Exams." The next two are defenses of, respectively, old sentence diagrams and new television. After "Staff Room Interchange," much of which is devoted to more soul-searching and reports on experiments, come descriptions of two new schemes or plans for handling the rising flood of enrollees

in Freshman English. The next two articles are reports, one on trends in remedial English and one on an experiment in adapting a plan developed for "Honors" students to regular sections. The final article is in some degree an unwitting rebuttal of the one which precedes it—honors courses tend to be built around great books; this article argues for the removal of widely used great classics from the freshman course because freshmen cannot be expected to be ready to

study them properly.

As your new editor, we cannot help wondering what kind of activity we have been chosen to referee. Is it a sort of interscholastic tournament for adults, a series of battles which comprise a logical campaign for ultimate triumph over an old and stubborn foe, a wearing guerrilla warfare which began long ago and promises to continue endlessly with little loss or gain, the dying outcries of a course which for too long took too much for granted-or merely the kind of wrestling or sparring matches which healthy folk need to keep themselves in fettle? Even if we aren't quite sure what is going on, we shall continue to observe it with interest and do our best to referee it fairly.

CCC CIRCULATION. The latest NCTE semi-annual stencil count, made in February, 1959, shows a total circulation of 51,129 for the five NCTE publications, with CCC accounting for 2,153 of the total—no mean figure in view of the limited scope of the CCCC and its journal.

A SELECTIVE BIBLIOGRAPHY of 1958 articles dealing with the problem of teaching English effectively during the anticipated period of unprecedented enrollment has been mimeographed at Purdue University. Joseph Barba, a graduate student, made the annotated compilation under the direction of Professor Robert Hunting.

DEGREE IN TEACHING. The December, 1958, issue of *Tower Topics*, publication of the University of Chicago for its alumni, reports the establishment of a new School of Education on the Midway. "It will grant a Master of Arts degree in the teaching of specific subjects, such as mathematics or English." The present Department of Education will be continued as a graduate teaching and research department of the Division of the Social Sciences.

ENGLISH ABROAD. The February, 1959, issue of Higher Education reports greatly increased demand for American assistance in strengthening English-language instruction and teacher-training programs abroad. The Ford Foundation recently announced grants totaling over \$600,000 to improve the teaching of English abroad, chiefly in Asia and Africa. Foreign programs continue to be hampered by a lack of Americans trained in teaching English in foreign countries. New activity in the field reflects the growing importance of English as an international language. Already, "English has become the leading language in international communications, diplomacy, science, and scholarship, and as a result, most countries have made it the most widely taught foreign language in their schools and colleges."

TEACHING POSITIONS ABROAD. David G. Scanlon, Coordinator of TCCU /ICA Projects, authorizes the following announcement:

Teachers College, Columbia University, under its ICA contract in Afghanistan, offers English teaching positions that provide an unusual opportunity for experience and observation of many phases of cultures in contact. Candidates should have a background of study in linguistics, experience in the teaching of a foreign language and a native command of English. Requests for application forms should be sent to Dr. David G. Scanlon, Teachers College, Columbia University, New York 27, N. Y. Positions will be filled as rapidly as possible.

National Council of Teachers of English

Conference on College Composition and Communication

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NCTE ACHIEVEMENT AWARDS. The 1958-59 High School Achievement Awards contest resulted in the naming of 353 winners and 275 runners-up-instead of the authorized maximum of 435 in each category. Three states, Arizona, Nevada, and Wyoming, sent in no names. The various state organizations interpreted the rules differently or else had different standards or merit of materials submitted. One state sent in 13 winners and 2 runners-up; another 4 winners and 8 runners-up. Only 23 states sent in the same number of winners and runners-up. The 1959-60 Awards Contest is now underway, with the support of The National Association of Secondary-School Principals, which has placed it on its Approved List of National Contests and Activities for 1958-59.